

The Musical World.

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES.—*Gothe.*

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[Registered for Transmission Abroad.]

VOL. 44—No. 17.

SATURDAY, APRIL 28, 1866.

PRICE { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S THEATRE. ST. JAMES'S HALL, MAY 8th.

PROSPECTIVE ARRANGEMENTS.

DEBUT OF MDLLE. LOUISE LIGHTMAY.
FIRST APPEARANCE OF SIGNOR MONGINI.

THIS EVENING (Saturday), April 28th, will be performed VERDI's Opera,
IL TROVATORE.

NEXT WEEK.

THIRD APPEARANCE OF MR. HOHLER.

I PURITANI.—TUESDAY NEXT, May 1, will be repeated BELLINI's favorite Opera,
I PURITANI.

Arturo, Mr. Hohler (his third appearance); Riccardo, Signor Gaspari; Giorgio, Signor Foll; Bruno, Signor Capello; Walton, Signor Bossi; Eurichetta, Madlle. Edl; Elvira, Madlle. Sinico.

CONDUCTOR - - SIGNOR ARDITI.

NOTICE.—In active preparation, and will be forthwith produced, with entirely new and extensive scenery and machinery, costumes, and appointments, Gluck's Grand Classic Opera, **IPHIGENIA IN TAURIS.** The scenery by Mr. Teibin, assisted by Mr. Henry Teibin and Mr. William Teibin. The costumes by Mr. S. May and Miss Dickenson. The dances arranged by M. Petit. The machinery by Mr. S. Sloman. The decorations and appointments by Mr. Bradwell. The mise en scene by Mr. W. West. Iphigenia, by Madlle. Titiens. Conductor—Signor ARDITI.

The Opera Commences at Half-past Eight o'clock on each Evening.

CRYSTAL PALACE.—Saturday, May 5th, the great performance of Handel's "ACIS and GALATEA."

SIGNOR GUSTAVE GARCIA & MR. WALTER BACHE'S MORNING CONCERT.

MESSRS. COLLARD'S ROOMS.

Wednesday, May 23rd, 1866, commencing at Three o'clock.

A selection from "TANNHAUSER," including the Prayer (Miss Rose Hersee) and Septor (Messrs. Herbert Bond, G. T. Carter, Ellis, G. Garcia, Welch, Fontana, and Lewis Thomas), Mdlls. Nina Dario, Lina Martorelli, and Seazi, will also appear. Pianoforte—MM. HARTVIGSON and WALTER BACHE.

CONDUCTORS—MM. BENEDICT and FRANCESCO BERGER.

Tickets, Half-a-Guinea, at the Principal Musiciansellers.

ASSISTANT WANTED.

WANTED, AN ASSISTANT, AT MESSRS. BOOSEY & CO'S, FOR THE FRONT COUNTER.

Apply, personally, at 28, Holles Street, London, W.

TO AMATEUR SINGERS.

WANTED, a few good voices (for part songs and solos) in an old established Glee Club in Islington. Apply, by letter, to C. F. PEARSON, 10, Grove Villas, Abini-n Grove, Stoke Newington, N.

Extensive Stock of Engraved Music Plates and Copyrights of Messrs. Metzler.

MESSRS. PUTTICK and SIMPSON, will Sell by Auction, at their House, 47, Leicester Square, W.C. (West Side), on Monday, May 7th, and 5 following days, the entire very extensive and valuable Stock of Engraved Music Plates and Copyrights of Messrs. METZLER, Music Publishers, Great Marlborough Street, in consequence of the retirement from the business of Mr. METZLER, senior. This important stock comprises about 55,000 Plates, including many highly valuable copyright works. Catalogues on receipt of four stamps.

HERR ENGEL has arrived in town for the Season. His Three Harmonium Recitals will take place at Messrs. COLLARD'S, 16, Grosvenor Street, on Tuesday, 15th May; Monday, May, 28th; and Monday, June 11th. Letters and engagements to Messrs. CHAPPELL and Co., New Bond Street.

MISS MADELINE SCHILLER

Has the honor to announce that her

GRAND EVENING CONCERT

Will take place on

TUESDAY, MAY 8th,

To Commence at Eight o'clock.

VOCALISTS:

Mdlle. LIEBHART, Mdlla. LOUISA VAN NOORDEN, Miss BERRY GREENING,
and Madame SAINTON-DOLY.

Mr. SIMS REEVES, and Signor CIABATTA.
Violoncello, Herr LIDL, Harp, Mr. APTOMMAS,
and Pianoforte, Miss MADELINE SCHILLER.

CONDUCTORS:

Mr. BENEDICT, Herr WILHELM GANS, and Mr. AGUILAR.

Sofa Stalls, 10s. 6d.; Reserved Seats (Numbered), 7s. 6d.; Balcony, 5s. and 3s.;

ADMISSION—ONE SHILLING.

Tickets to be obtained of the Principal Musiciansellers; and at Mr. Austin's Ticket Office, St. James's Hall, 28, Piccadilly.

THE LONDON GLEE and MADRIGAL UNION

(established 1859)—Miss J. Wells, Miss Eyles, Mr. Baxter, Mr. Coates, Mr. Winn, and Mr. Land (director), assisted by Mr. T. Oliphant (literary illustrator)—will give their EIGHTH ANNUAL SERIES OF FIVE AFTERNOON GLEE and MADRIGAL CONCERTS on the Thursdays in May, at the St. James's Hall, Piccadilly. Subscription stall for the series, one guinea (transferable). Names received by Mr. Mitchell, 33, Old Bond Street; Mr. Austin, ticket office, St. James's Hall; and Mr. Land, 4, Cambridge Place, Regent's Park. Stalls, 5s.; unreserved, 3s.; gallery, 2s.

ROYAL SOCIETY OF MUSICIANS OF GREAT

BRITAIN: Founded in 1735, for the Maintenance of Aged and Indigent Musicians, their Widows, and Orphans. Incorporated by Royal Charter 1799. Patronized by Her Majesty the QUEEN.—The ANNUAL PERFORMANCE of the MESSIAH, in Aid of the Funds of the Society, will be given at St. James's Hall on Friday evening, May 4. Conductor, Prof. STERNDAL BENNETT. Subscribers of one guinea are entitled to two reserved stalls for this performance. No. 12, Lisie Street, W. STANLEY LUCAS, Secretary.

PHILHARMONIC SOCIETY, Queen's Concert Rooms,

Hanover Square.—Conductor, PROFESSOR STERNDAL BENNETT.—FOURTH CONCERT, Monday Evening, 30th April, at Eight o'clock. Programme.—Part I. Symphony in G minor—Mozart; Concerto in B minor—Hummel; Overture (Berggeist)—Spohr. Part II.—Sinfonia Pastorale—Beethoven; Scherzo—Chopin; Overture (L'Alcade de la Vega)—Ouslow. Pianist, Madlle. Mehlig. Vocalists—Madlle. Sinico and Mr. Hohler. Tickets at Messrs. LAMBORN COCK and Co's, 52, New Bond Street. CAMPBELL CLARKE, 24, Lincoln's Inn Fields.

UNDER DISTINGUISHED PATRONAGE.

MRS. TENNANT has the honor to announce that her

GRAND MATINEE MUSICAL will take place, (by kind permission) at the residence of the Most Noble the Marchioness of Downshire, No. 24, Belgrave Square, on Tuesday, May 15th, to commence at Three o'clock, when the following distinguished artists will appear:—Madlle. Liebhart, Miss Emma Jenkins, Mrs. Tennant, Madame Sauerbrey, Mr. Leigh Wilson, Mr. Richard Lansmere, and Signor Ciabatta. Harp—Mr. John Thomas; Violin—Signor Carlo Patti; Pianoforte—Miss Madeleine Schiller and Mr. Brinley Richards. Conductors—Mr. Benedict, Mr. Fred. Archer, Mr. Eyles, and Signor Guglielmo. Sofa Stalls, 21s.; Stalls, 10s. 6d. Tickets to be had of Mrs. TENNANT, 108, Mount Street, Grosvenor Square; of CHAPPELL and Co., 50, New Bond Street; and of Mr. JOHN BLAGROVE (DEARLS and Co.), 52, New Bond Street.

MISS ROSE HERSEE'S FIRST MORNING CON-

CERT, May 2nd, (by kind permission) at Messrs. Collard's Rooms. Artists: Misses. Louisa Viuning, Weiss, and Laura Baxter, and Miss Rose Hersee; MM. Montem Smith and Lewis Thomas, Herr Fass, and Signor Gustave Garcia. Pianoforte, Mr. Walter Bache; Violin, Mr. H. Wolff; Violoncello, M. Fague; Concertina, Mr. Richard Blagrove; Harp, Mr. J. B. Balair Chatterton and Mr. Cheshire. Conductors—Herr Wilhelm Gans and Herr Lehmyer. Tickets, 10s. 6d., of the Principal Musiciansellers, and of Miss ROSE HERSEE, 2, Crescent Place, Burton Crescent, W.C.

NEW PHILHARMONIC CONCERTS, St. James's Hall.—Conductor, PROFESSOR WYLDK, Mus. Doc.—Notice—The PUBLIC REHEARSAL will take place THIS SATURDAY AFTERNOON, April 28th, at Half-past Two. Tickets 7s., 5s., 3s., 2s., and 1s.

NEW PHILHARMONIC CONCERTS, St. James's Hall.—Conductor, PROFESSOR WYLDK, Mus. Doc.—Spohr's Grand Symphony, the POWER OF SOUND, will be performed at the Public Rehearsal, This Saturday, April 28th, at Half-past Two o'clock. Tickets at popular prices.

MR. SANTLEY will sing at the New Philharmonic Public Rehearsal, This Saturday, April 28th, and at the Concert, Wednesday Evening, May 2nd. Tickets at popular prices.—St. James's Hall.

M. LLE. BETTELHEIM (of Her Majesty's Theatre) will sing at the New Philharmonic Public Rehearsal, This Saturday Afternoon, April 28th; and at the Concert, Wednesday, May 2nd. Tickets at popular prices.—St. James's Hall.

HERR STRAUS will play Mozart's Violin Concerto at the New Philharmonic Public Rehearsal, This Saturday, April 28th; and at the Concert, Wednesday Evening, May 2nd. Tickets at popular prices.—St. James's Hall.

MR. ME. HARRIERS WIPPERN (of Her Majesty's Theatre) will appear at the New Philharmonic Public Rehearsal, This Saturday Afternoon, April 28th; and at the Evening Concert, Wednesday Evening, May 2nd. Tickets at popular prices.—St. James's Hall.

MR. T. HOHLER (of Her Majesty's Theatre) will sing at the New Philharmonic Public Rehearsal, This Saturday Afternoon, April 28th; and at the Concert, Wednesday Evening, May 2nd. Tickets at popular prices.—St. James's Hall.

HERR MOLIQUE'S FAREWELL CONCERT at St. James's Hall, on Monday Evening, April 30th. All the principal artists in London will assist. Tickets at CHAPPELL and Co.'s; Asstn's ticket office, and at Herr Molique's residence, 30, Harrington Square.

MR. SIMS REEVES will sing Blumenthal's Popular Song, "The Message" (accompanied by the composer), at Herr Molique's Farewell Concert, on Monday Evening, April 30th.

MADLE. LIEBHART will sing Signor Guglielmo's admired song, "The lover and the bird," at Herr Molique's Farewell Concert, on Monday Evening, April 30th.

MISS ROBERTINE HENDERSON will sing Wallace's "Song of May," at Mrs. JOHN MACFARREN's "Evening at the Pianoforte," at the Assembly Rooms, Deal, May 22nd.

MISS ROBERTINE HENDERSON will sing at Freemason's Hall (Artist's Benevolent), THIS NIGHT; Merchant Taylors' Hall, May 2nd; St. James's Hall (Royal Society of Musicians), 4th; Willis's Rooms, 5th; Worcester (Festival Choral Society), 9th; Exeter Hall (Sacred Harmonic Society), 11th; Deal, 22nd; Exeter Hall (Sacred Harmonic Society) 25th; Mr. Bell's Matinée, 26th; St. James's Hall, June 5th and 14th.—19, Newman Street, W.

MADLE. MARIOT DE BEAUVOISIN will play BENEDICT's "ERIN," at the Grand National Harp Concert, THIS EVENING, at St. James's Hall.

MISS EDITH WYNNE will SING BENEDICT's "ROCK ME TO SLEEP" at Belfast, May 4, and Huddersfield, May 7.

MR. GEORGE PERREN will SING ASCHER's Popular Song, "ALICE, WHERE ART THOU?" at Madame Sainton-Dolby's Concert, St. James's Hall, May 14.

THE MISSES MARTORELLI—MISS LINAS MARTORELLI and **MISS CHRISTINA MARTORELLI**—will sing Goldberg's Popular Duet, "Vieni la barca è pronta," at Burslem, May 25th.

M. LLE. ENEQUIST.

M. LLE. ENEQUIST begs to announce that her engagement at the Italian Opera, Her Majesty's Theatre, will not prevent her from accepting engagements for Concerts, &c.—Address, 37, Golden Square.

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. COSTA.—ROSSINI'S STABAT MATER and MENDELSSOHN'S ATHALIE, on Friday, May 11th. Subscription Concert. Principal Vocalists—Mme. Lemmens-Sherrington, Miss R. Henderson, Mme. Sainton-Dolby, Mr. Sims Reeves, and Mr. Santley. The illustrative verse of Athalie will be recited by Mr. Creswick. Tickets, 3s., 5s., and 10s. 6d., at the Society's Office, 6, Exeter Hall.

MISS FANNY ARMYTAGE and **MISS ROSA BRINSMEAD** beg to announce that their First MATINEE D'INVITATION will take place at 4, WIGMORE STREET, CAVENTISH SQUARE, on Friday, May 4th, when they will be assisted by eminent artists.

MISS KATE GORDON will play Ascher's favorite arrangement of "ALICE, WHERE ART THOU," at her Concert, May 23rd.

HERR REICHARDT will sing his admired song, "The Golden Stars" (Die Goldenen Sterne) and "Nur einen Wunsch," aria from Gluck's Iphigenia, at his Concert, at Dudley House, Friday, May 11th.

HERR REICHARDT will sing Herr Goldberg's New Romance, "The Reproach," (Si vous n'avez rien à me dire) at his Matinee, at Dudley House, Friday, May 11th.

UNDER DISTINGUISHED PATRONAGE.

MADLLES. EMILIE and CONSTANCE GEORGI beg to announce that their Second Matinee Musicale will take place at the Beethoven rooms, 76, Harley Street, on Wednesday, May 21st. Tickets, Half-a-Guinea; or, Family Tickets, admitting three, One Guinea, to be obtained at the Principal Music Warehouses, and of Madlles. GEORGI, 76, Harley Street, Cavendish Square.

HERR ALFRED JAEEL will arrive in London about May 30th. For engagements apply to the care of Messrs. ERARD, 13, Great Marlborough Street.

MR. HERBERT BOND, the Popular Tenor, will sing Mr. Costa's song, "MY LOVE TO THEE," at Signor ROMANO's Concert, May 8th, also at Miss ROSE HESSON's, May 2nd, and June 6th.

MR. DENBY WHITE (Pupil of the Bayswater Academy of Music) will sing Reichardt's Cradle Song, "Good Night," at Westbourne Hall, April 30; and at Barnsbury Hall, May 1.

MISS LUCY EGERTON (Pupil of the Bayswater Academy of Music) will sing H. Smart's "LADY OF THE LEA," at Barnsbury Hall, Islington, on the 1st May.

HERR LEHMEYER has the honour to announce to his friends and pupils that his annual Matinée Musicale will take place, by kind permission of Messrs. COLLARD and COLLARD, at 16, Grosvenor Street, on the 13th June, on which occasion he will be assisted by the most eminent artists of the season. Applications, also for Piano Lessons, to Herr LEHMEYER, North Crescent, Bedford Square.

MR. GASTON SMITH (Pupil of the Bayswater Academy of Music) will sing "In Sheltered Vale," (Formes) at Westbourne Hall, on the 30th April, and at Barnsbury Hall, Islington, on the 1st of May.

MISS LUCY EGERTON (Pupil of the Bayswater Academy of Music) will sing G. B. ALLEN's new Ballad, "Mary of the Dee," at Westbourne Hall, on the 30th April, and at Barnsbury Hall, Islington, on the 1st May.

M. J. ASCHER, Pianiste to the Empress of the French, begs to announce his return to town from the continent. All communications to be addressed to the care of SCHOTT & Co., Regent Street, or ERARD & Co., Great Marlborough Street.

MR. PATEY will sing the new song, composed expressly for him by EMILE BERGER, "A Message from the sea," at Belfast, May 4th.

MISS ELEANOR ARMSTRONG begs to announce that her ANNUAL CONCERT will take place at the Hanover Square Rooms, on Wednesday Evening, May 23rd.—Address, 60, Burlington Road, St. Stephen's Square, W.

MISS BERRY GREENING will sing Horn's popular "Cherry Ripe," with variations, (expressly composed for her) at the Freemason's Hall, May 2nd; Southsea, 10th; and St. James's Hall, 30th.

HERR REICHARDT'S MATINEE MUSICALE. Under Royal and Most Distinguished Patronage.

HERR REICHARDT begs to announce that his Matinee Musicale will take place at Dudley House, by kind permission of the Right Hon. the Earl and the Countess of Dudley, on Friday, May 11th. Tickets to be had of Herr REICHARDT, 10, Somerset Street, Portman Square, and of the principal Musicians.

WILLIE PAPE begs to announce his arrival in Town for the season.—Address—No. 9, Soho Square, W.

MADAME LAURA BAXTER will Sing "The Fairy's Whisper" (composed by HENRY SMART) throughout her provincial tour.

MISS MATHILDA BAXTER will play ASCHER's popular Romance for the Pianoforte, "ALICE," throughout her provincial tour.

MR. FRANK ELMORE will sing his new song, "Airy Fairy Lillian," at St. James's Hall, May 30th.—122, Adelaide Road, N.W.

FELIX-MENDELSSOHN-BARTHOLDY.*

(Continued from page 247.)

The incontestable services rendered by Mendelssohn to this Festival were most certainly fully appreciated both by those who took part in it and by the public at large. A new testimony of Royal favour, also, reached him at this time. In June, the papers announced that the King of Prussia had created him a civil member of the order "Pour le Mérite," founded by Frederick the Great, and renewed by himself. At the end of May, or beginning of June, Mendelssohn—on this occasion, by the way, accompanied by his wife—again set out for England, where old friends and fresh triumphs awaited him. On the 3rd June, he reached London. A round of musical enjoyment in the house, and with the co-operation of his friend, Moscheles, alternated with the most satisfactory public performances. On the 13th June, he gave his A minor Symphony for the first time, conducting it himself, at the Philharmonic; on the 24th, at the concert go up by Moscheles in aid of the sufferers from the burning of Hamburg, he played Moscheles's "Hommage à Handel," and accompanied in the songs, "Auf Flügeln des Gesanges" and "Es brechen im schallendem Reigen," the first fair vocalist of the day in England, namely, Miss Adelaide Kemble, afterwards Countess Sartorius. He did the same for Miss Hawes in the contralto solo from *St. Paul*.† On the 28th June, Miss Kemble gave him a Soirée. The day previously he had had his *Fingelhöhle* Overture performed at the Philharmonic Concert, playing his D minor Concerto himself. On the 6th of June, he executed his Duet for four Hands, with Moscheles, at a Soirée given by the latter, while his music to *Antigone*, after it had been played over by him to his friend on the 26th of the same month, was given with the piano at Moscheles's house on the 9th July, Mendelssohn being the accompanist. The Overture to Victor Hugo's *Ruy Blas*, and variations on an original theme in E flat major, which Mendelssohn also played from manuscript on the 10th July, constituted the last of these musical treats, for, on the 12th July, he and his wife left England.

He probably proceeded direct to Lausanne, whither he had been invited to conduct his *Lobgesang*. He arrived, however, a day too late, and did not hear even Rossini's *Stabat Mater*, which had been given on the first day of the Festival, immediately after his own work. This was a somewhat strange combination, with which Mendelssohn could not have felt particularly edified. On his appearance, the next day, however, he met everywhere with a gratifying welcome. It would seem that people formed an opinion of the respective capabilities of the two masters for sacred music which could not fail to be agreeable to the composer of the *Lobgesang*. Mendelssohn—such was the opinion in question—the profound pupil of Handel and Bach, was a master of the serious and severe style, and filled his hearers with devotion, while Rossini very agreeably entertained them, exciting, at most, a sentimentality which might nearly be termed sensual.—By the way, the *Lobgesang* was performed this year, also, at the Musical Festival of the Hague, on the 8th July; with F. Schneider's *Weltgericht*, at Reichenberg in Bohemia, on the 22nd August; and, on the 18th October, in the Schönburgian town of Glauchau, on the 300th anniversary of the introduction of the Reformed Religion into that district. The 42nd Psalm was given on the 13th June, at Erfurt, and at Görlitz, late in the autumn, *St. Paul*, for the benefit of the sufferers by the fire at Camenz.

On returning from Switzerland, Mendelssohn appears to have remained some little time at Frankfort, where he always felt so much at home. At least, it was announced in September that he had played some few times at the Sunday Matinées given there by his friend Hiller. He was expected back at Leipzig that same month, but went first for a few days to Berlin. Meanwhile, at Leipzig, there had been a change not quite unimportant in a musical sense. The concert-room—for a long time past, incapable of containing the great crowd of anxious auditors—had been enlarged by the removal of its upper portion. Its venerable hangings, too, grown rather rusty in course of time, had been replaced by others of a very light colour, just as the somewhat dull but cosy-looking

oil lamps had been changed for gas. Unfortunately, the valuable paintings on the ceiling by Oescher, which were, it is true, rather begrimed with smoke, suffered destruction in consequence. Many persons feared that, with the old hangings, the old spirit would vanish, but their fears have never been realised. The old motto of the room: "Res severa est verum Quadium," had been left, and merely renovated. The admirable acoustic qualities of the room, too, suffered little from the alterations. And behold, when the day for inaugurating the new room arrived, there came with it the most valid guarantee that, for some time, at least, any deviation from the old spirit—from the beautiful and earnest striving after the Highest in art—was out of the question. Mendelssohn travelled over on purpose from Berlin to conduct the first concert. The tumultuous enthusiasm manifested at his appearance eclipsed even the joyousness of the "Jubelouverture" that opened the concert, the programme of which, by the bye, was exceedingly brilliant. Madame Schumann, Fräulein Schloss, and Herr David, contributed, by their solo performances, to increase its attractions. It concluded with Beethoven's A major Symphony, which the orchestra, inspired by Mendelssohn's presence, played "with especial enthusiasm and a steadiness that never faltered."

After this first concert, Mendelssohn returned to Berlin, where he appears to have conducted some Symphony-Soirées; at least, I conclude so from the circumstance that, at the beginning of the next winter, announcements were spread about from Berlin, to the effect that "this winter, also, Mendelssohn would conduct the Symphony-Soirées," the said "also" naturally implying that he had done so before. But it certainly is astonishing that we should find an event so important for musical matters in Berlin, as Mendelssohn's participation in them must have been, passed over with the mere notice that the Symphony-Soirées were still very well attended. We should indeed feel extremely thankful to any of Mendelssohn's Berlin friends and, despite all opposition, he certainly made a great many, if, at some future period, they would give a comprehensive and connected account of what he did there, and, at the same time, explain more fully than has hitherto been explained, the reasons rendering his labour more irksome in the Prussian capital than anywhere else. Perhaps Herr Rellstab, who always appreciated Mendelssohn as he deserved to be appreciated, will, some day or other, undertake the task.

From the 6th Subscription Concert (12th November), Mendelssohn conducted the Leipzig Concerts, uninterruptedly up to the end of the winter half of 1842-1843. As a matter of course, they could only gain under his guidance. He was, too, especially active this year at several extra-concerts, such as the concert on the 21st November, in aid of the Orchestral Pension Fund,—when his Overture to *A Midsummer Night's Dream* was executed, and when he played, with Clara Schumann, a Grand Sonata for Four Hands, by Moscheles—and another got up, on the 26th November, by the celebrated Sophie Schröder, at which Madame Schröder-Devrient and Tichatschek sang, while Mendelssohn played his D minor Concerto and the band performed his Overture to *Ruy Blas*. December was a particularly memorable month both for us and for Mendelssohn himself. In the first place, on the 8th December, at the 9th Subscription Concert, he played Beethoven's G major Concerto, with, according to the notice of the Leipzig critic, a wonderful finish and happy inspiration, which had never been excelled. To this he added some *Lieder ohne Worte*, the last one being new and irresistibly attractive. The concluding concert of the year, on Wednesday, 21st December, was honoured by the presence of the King of Saxony. It opened with the double-chorus: "Haltet Frau Musica in Ehren," by Rochlitz, in honour of that clever and amiable musical connoisseur, who had died on the 16th. David played his Variations on a Russian National Song. Beethoven's *Eroica*; the Overture to *A Midsummer Night's Dream*, and Mendelssohn's 42nd Psalm, were also given. The king, who had himself selected most of the pieces, namely the *Eroica* and Mendelssohn's compositions, publicly manifested his very great satisfaction. But Mendelssohn felt greatly indebted to him. His Majesty had, a short time previously, realised a pet idea which Mendelssohn had hitherto cherished in his own breast, though it was for the benefit of Leipzig and of the entire musical world. As far back as November, Mendelssohn wrote to Moscheles: "Now or never is the moment for realising the idea of a Conservatory in Leipzig."

* "A Memorial for His Friends." By W. A. LAMPADIUS. Translated expressly for *The Musical World* by J. V. BRIDGMAN. (Reproduction interdicted).

† This concert produced more than £700.

In order to procure the necessary funds, he now applied directly to the king, who enjoyed the power of disposing freely of a very considerable legacy, in accordance with the will of a rich private gentleman, Herr Blümner, an *Oberhofgerichtsrath*, who had recently died in Leipsic. The king granted the legacy to form a fund for a Conservatory, and endowed six exhibitions for natives of Saxony. Thus Mendelssohn had reason for hoping that this favorite project of his, in which he had most willing assistance from other quarters as well, would soon spring into life. But, as though the two crowned heads were competing to see which should surpass the other in distinguishing their favourite, he received, the same month, or, perhaps, somewhat sooner, the title of *Generalmusikdirector* (Director General of Music) from the King of Prussia, and with it the supreme management of all sacred and church music in Prussia, especially of that connected with the celebration of divine service in the Dom, or Cathedral, Berlin. He would, however, at any rate for some time, have stooped at Leipsic, had not a great sorrow summoned him to Berlin. At the end of this, or the commencement of the next, year, he lost her who had faithfully watched over both his bodily and mental welfare, and who had also been his first teacher: his mother. He bore the loss, however, though it cut deep into his soul, with manly firmness. He soon returned to the sphere he had selected for his exertions in Leipsic, where so many and such great things awaited the finishing touch of the magisterial hand, knowing, as he did, very well that the best cure for such sorrows is to be found in the most active employment.

(To be continued.)

HER MAJESTY'S THEATRE.

("Times"—April 23.)

Mr. Hohler, the young English tenor, whose *début* was briefly announced on the morning after its occurrence, has appeared a second time, only to have his success confirmed by another brilliant and fashionable house. On the first occasion, although the most flattering applause greeted him to the very end of the opera, it was in the opening scene that, in the general opinion, he achieved his most legitimate triumph. On the second occasion his performance was more equal, and the melodious phrases prodigally lavished upon Arturo in the third and finest act were for the most part delivered with no less command of means and studied expression than the solos in the quartet, "A te o cara." That English audiences are apt to be encouraging towards young aspirants, and not merely, at the outset, to disregard faults, but—especially where there is, as few can deny to be the case with Mr. Hohler, real promise—to magnify good qualities, is notorious. Our musical public, while by no means wanting in discrimination, is, before all, generous. Eager to discover merit in a beginner, or a stranger unheralded by extraordinary puffing, it is also indulgent to the shortcomings of those who have served long and zealously—disposed rather to look at their efforts through the dim vista of the past than through the glaring daylight of the present, and often to applaud what used to be done instead of what is actually being done. If, then, it is a pleasant as well as an amiable thing to remember with gratitude, it is equally an amiable and a pleasant thing to anticipate with hope. Pointing to the most illustrious example that could be cited,—what member of the existing generation, not old enough to recall him in his prime, can witness a performance by Signor Mario without an inward conviction that he has before him one who, still in an artistic sense peerless, must, at a certain period have been in all respects incomparable? Nevertheless, within the recollection of very many among us, who, though for more than a quarter of a century frequenters of the Opera, would object to be classed in the category of "fogies," the most admirable lyric comedian—and, notwithstanding physical failings inseparable from long, incessant, and arduous exertion, the most admirable dramatic singer of the day—was credited with little more than a voice of singular beauty and a certain instinct of expression. As an actor, when he first appeared, Signor Mario was unanimously voted a nonentity. But see what he afterwards became; see what he is even now; and what persevering study, guided by intelligence, can effect for natural endowments will be at once readily understood. Applying this test to Mr. Hohler, we are justified in entertaining good hopes of his career in the path he has chosen. His natural gifts are unquestionable. Not only does he possess a beautiful voice, which is half way towards being a singer, but personal advantages that help him on a long way towards becoming an actor. With these are combined the enviable prerogative of youth, which affords him ample time to make the best use of them, and the fact that, young as he is, he pronounces Italian like an Italian. While there never was a greater abundance of tenor voices than at the

present time there was never such a dearth of good stage tenors. No wonder, then, that the expressive delivery of "A te o cara," the first phrase that proceeds from the lips of Arturo, and the grateful tones of the voice that delivered it, should come refreshingly upon the ears of a crowded and expectant audience, assembled on the night of Mr. Hohler's *début*, and evoke applause so spontaneous as to leave no doubt that a vivid impression had been created. No wonder that an "encore" as unanimous as it was emphatic should follow, and the demonstrations of satisfaction be renewed with added fervor after a second hearing. Such a genuine "hit"—a *coup de voix* carrying all before it—left small disposition in the house to criticize other parts of the performance; and the opera went on to its conclusion, without anything occurring to disturb the general feeling of content. So flattering a reception, however, rendered Mr. Hohler's second essay a far more trying ordeal; and that he passed it favourably says no little in his behalf. It was now the turn of the third act, which on the first night had been put somewhat in the back ground by the first. This time there was no anticlimax. Mr. Hohler, indeed, seemed bent upon busbanding his means, so as to allow of his entering upon the most arduous part of his task without fatigue. The result was all he could have contemplated. The opening recitative in soliloquy ("Son salvo, alfin son salvo") was declaimed with elaborate emphasis, the long sustained note on the second syllable of the word "nativa"—graduated from loud to soft, and prolonged to a degree wholly without example—eliciting a hearty burst of applause. Better still was the romance, "A una fonte affitto e solo," first heard from the lips of Elvira, at the window, then echoed by the love-sick Arturo. Into this plaintive melody Mr. Hohler threw all his sentiment, and again won the undivided sympathies of his hearers. The succeeding duet with Elvira (transposed into a lower key—as it has been transposed by every tenor since Rubini, the original) was hardly so successful, the expression given to the famous passage, "Vieni fra le mie braccia," being more or less tormented. The last scene, however, in which is found one of the most lengthened and melodious phrases of an opera abounding with melodious phrases—"Ella è tremante" (again, according to accepted precedent, transposed)—produced as marked an impression as anything that had gone before; and at the fall of the curtain Mr. Hohler, in obedience to a loud and general call, came forward, with his companions, Mdlle. Sinico (Elvira), M. Gassier (Riccardo), and Signor Foli (Giorgio). He had then a separate call, to which he modestly declined to respond. Mr. Hohler's further progress rests entirely with himself. That the immediate and unusually warm recognition he has obtained, while it need not be undervalued, must on no account be overvalued, he will, we hope, have the good sense to understand. The way to art is steep and the goal can only be attained by resolute climbing—each step to be taken with precaution, lest, in place of a step forward it should prove to be a step backward. If Mr. Hohler admits and acts upon this principle he may proceed with a certainty of attaining that which should be the chief object of his ambition—not the applause of the crowd, but perfection in his calling. If not—, but we prefer giving him the benefit of the alternative.

The other performances at Her Majesty's Theatre, though presenting little new, have been extremely interesting. Mdlle. Titiens has appeared in three of her most celebrated parts—Agatha in *Der Freischütz*, Lucrezia in *Lucrezia Borgia*, and Leonora in *Fidelio*. There is no diminution in the favour enjoyed by this distinguished artist; and, indeed, why should there be? Her *Fidelio*, on Saturday night, was as glorious as ever, and roused to the highest pitch of excitement the most crowded, and, as it seemed, the most musical audience attracted by any opera this season. Her performance, grand and full of intelligence from first to last, culminated in the magnificent scene where the faithful wife, after assisting the gaoler to dig the grave of her husband, throws herself between him and impending death, boldly proclaiming her relationship and threatening the would-be assassin with a pistol—the finest dramatic situation, illustrated by the finest music, in the whole range of opera. The accustomed enthusiasm was evoked by this admirable exhibition of power, and Mdlle. Titiens was twice summoned before the lamps. The opera was, on the whole, remarkably well executed. Mr. Santley, whose Caspar (*Der Freischütz*) has so recently earned him fresh laurels, knows now no rival in the part of Pizarro; Mdlle. Sinico, who does everything well, from Bellini's Elvira to Weber's Annchen, is the very best Marcellina we remember; Signor Gardoni, although the quick movement of the air lies hardly within his means, sings all the rest of the music of Florestan, and especially the trio and the rapturous duet with Leonora, as well as could be desired; Signor Stagno is eminently serviceable in Jacquin; and Signor Bossi, as Rocco, is a respectable temporary substitute for Signor Marcello Junca. The magnificent overture (the greatest and most perfect *Leonora*—"No. 3"), the march, and all the picturesque and elaborate instrumental music in this model of German operas, were played on Saturday night by the orchestra for which Signor Arditì has done so much, and which he conducts with such admirable judgment, in a manner to content the most exacting admirers of Beethoven.

On another new tenor—Signor Arvini (known in the French provincial theatres as M. Arvin)—the director of Her Majesty's Theatre cannot be congratulated. It would be useless to dwell upon this gentleman's performance as Manrico, in *Il Trovatore*, inasmuch as it was so generally pronounced a "fiasco" that it is not likely to be repeated. On the other hand, Mr. Mapleson is lucky in having secured once more the services of that versatile and excellent artist, M. Gassier, whose name was not in the prospectus, but whose re-engagement cannot fail to give satisfaction.

ROYAL ITALIAN OPERA.

The first appearance of Mdle. Pauline Lucca was a gala night. It was also the first performance of *Faust e Margherita*, the Covent Garden title for *Faust*. Signor Mario was Faust, Signor Graziani Valentine, Signor Attri Mephistopheles, and Mdle. Morensi Siebel. Independently of the efficient distribution of characters in M. Gounod's dramatic *chef d'œuvre*, the manner in which the opera is placed upon the stage at this theatre is of itself a strong attraction. Nothing more picturesque, nothing more complete of its kind, has been witnessed. Faust's Laboratory, the Kermesse, the Garden, the Cathedral, the Apotheosis—each in its way is a masterpiece. Then the stage business is to match, the incidents of the Kermesse, and of the return of Valentine and his comrades from the wars (Acts ii. and iv.), equalling anything that could be named in the way of scenic arrangement. How much is due to Mr. Beverley, how much to Mr. A. Harris, and how much to Mr. Costa, whose musical co-operation gives vigorous life to all, need not be insisted on.

The salient characteristics that from the beginning conferred an individuality apart upon Mdle. Lucca's impersonation of Göthe's heroine, though perhaps a little softened down, remain in spirit unchanged. Her Margaret is at once more lively and more impassioned than any other Margaret we have seen. Not to enter into comparisons, however—more especially as from a general point of view there would be so little that is new to adduce—Mdle. Lucca's performance has ripened into something admirable beyond the common average of what would still call for little else than praise. Her soliloquy and love passages in the third act, and her scene of contrition and despair in the fourth, are as finished and masterly in execution as they are truthful and touching in conception. Their most characteristic details, however, are familiar to London frequenters of the Opera; and we only allude to them as examples of how that which, even from the outset, is strikingly attractive may, by reflection and enlarged experience, be brought nearer and nearer the standard of excellence. Mdle. Lucca's voice—one of the most splendid sopranos now to be heard, extended in compass, bright, resonant, and powerful in all its tones—has never been in better order; and that she makes progress no less as a singer than as an actress, was evidenced by the fluency which imparted increased animation to her (always brilliant) execution of the "*Air des Bijoux*"—sung by the momentarily coquettish Margaret before her looking-glass. This was encored unanimously. The whole scene in the garden, from the quaint legend "C'era un re di Thule," to the passionate soliloquy at the window, "*Ei m'ama, turbato e il mio cor*"—not forgetting the exquisite love duet with Faust, in which Signor Mario was, as always, inimitable—warrants unqualified eulogy; and never was compliment more honestly earned than the unanimous summons that, after the fall of the curtain, brought back Margaret and Faust, Lucca and Mario, to the footlights. One word must describe the Siebel of Mdle. Morensi as a well-deserved success.

Mdle. Lucca's next part is to be Leonora, in *La Favorita*, her first appearance in that opera (announced for to-night). On Monday she repeated Margaret. On Tuesday night, *Martha* introduced the young and promising Mdle. Orgeni, in a new character. On the same occasion Sig. Brignoli made his first appearance this season, as Lionel; and Nancy brought forward Mdle. Morensi in a third part—about all of which more in our text. Meanwhile there is no little talk about Madame Maria de Wilda, of whose voice fabulous things are predicted, and who is to make her *début* on Tuesday, as Norma (Pollio, Sig. Brignoli; Adalgisa, Mdle. Lucca).

PHILHARMONIC CONCERTS.

(From the Morning Post.)

The third concert was, on the whole, the most interesting of the present season, and the programme was in every sense admirable. The overtures were Weber's knightly and clanging *Euryanthe*, and Mendelssohn's *Die Hebriden*—or, as we call it in English, the *Isles of Fingal*, an inspiration worthy to rank with the same composer's *Midsummer Night's Dream* and *Melusine*, which, as examples of romantic musical expression and subtle orchestral colouring, are unrivalled. A finer performance of the last has seldom been listened to in a London concert-room. The symphony was Beethoven's "No. 5," which musicians and cultivated amateurs will at once recognise as the immortal "C minor." This was magnificently executed; and we must especially acknowledge the unusually good effect resulting from the judicious tempo indicated by Professor Sterndale Bennett, the learned and incomparable conductor of these concerts, in the last movement, which it is too frequently the habit to take at so rapid a pace that the martial pomp, its peculiar characteristic, is altogether lost sight of. Never has this glorious work been received with heartier enthusiasm at the Hanover Square Rooms, where it has probably been played better and oftener than in any other place.

The concerto was one by Mozart, in D major; the second in that key from a set of five written by the composer of *Don Giovanni* at Salzburg, in 1775, at the age of 20, and, as is suggested by his conscientious and laborious biographer, Otto Jahn, for his own practice—a melodious and charming work, though, compared with the larger productions of its author, belonging to the minor category. It was played in perfection by Herr Ludwig Straus, not the least interesting part of whose performance consisted of three ingeniously-constructed and thoroughly well-executed cadenzas, which, though essentially in the modern bravura style, sorted singularly well with the context. The first of these cadenzas was, in its way, a masterpiece. Herr Straus was applauded according to his deserts, and recalled at the end of his performance.

The vocal music, although assigned to only one singer, was of more than common interest. Fräulein Ubrich, who comes to us with a high reputation from the Court of Hanover, is evidently an artist whose laurels have been legitimately earned. Her voice is a soprano, powerful in tone, rich and extremely agreeable in quality. That her repertory is varied and extensive may be fairly concluded from her selection of pieces on the occasion under notice. These comprised the third air from Haydn's *Creation*, known in English as "On mighty pens" (for "pens" read "wings"); the freshly sentimental soliloquy of Susanna in the "*Deh vieni non tardar*" (*Le Nozze de Figaro*, Act 4)—the memorable *cheval de bataille* of Jenny Lind; one of the most genial of the invariably genial *Lieder* of Mendelssohn,—"the Winter Song;" and another *Lied* by Taubert—whose compositions, though for the most part a mixture of Mendelssohn and water, are by no means ill mixed, the Mendelssohn flavour always predominating in a thoroughly satisfactory manner. Each of these was delivered by Fräulein Ubrich with appropriate expression, and a command of means which proved her to be in every respect a practised and accomplished vocalist. If we may avow a preference where all was, more or less, irreproachable, we must select, as Madlle. Ubrich's most admirable performances, the exquisite melody of Mozart, and the half quaint, half melancholy "Winter Song" of Mendelssohn. In all she was listened to with the utmost interest, and in all she was warmly and unanimously applauded. Rarely has a favourable verdict been so spontaneously expressed by an audience whose taste is only to be satisfied by the purest and most "classical" exhibitions of art.

This very attractive concert was brought effectively to a conclusion by a vigorous and splendid performance of the highly characteristic march—one of the most striking features of the music in which the enthusiastic Beethoven so emphatically proclaims his sympathy and admiration for Göthe's magnificent tragedy of *Egmont*.

At the fourth concert, among other things, Mozart's G minor Symphony, and Beethoven's "*Pastoral*" are announced; and a pianist unknown to London—Mdle. Mehlig—will play Hummel's concerto in B minor and a *scherzo* by Chopin.

HERR STERNBERG.—The *Presse Musicale* contains the following notice of this young artist's second concert in the Salle Lebourg, Paris:—"We can but repeat what we have said of this young violinist. Whether he plays De Beriot's music, or the grand fantasias of Vieuxtemps, indeed in music of every kind, he shows a certainty of intonation and a vigour of bowing which obtains for him the applauses of his audience. In Paris, during the season, M. Sternberg has well employed his time. His reputation is already made, and we doubt not that if he return to us next winter we shall find he has continued to improve and that he will have raised himself to the first rank of violinists."

MONDAY POPULAR CONCERTS. ST. JAMES'S HALL.

THE TWENTY-FIRST CONCERT OF THE EIGHTH SEASON

WILL TAKE PLACE ON
MONDAY EVENING, MAY 7TH, 1866,

FOR THE BENEFIT OF
MADAME ARABELLA GODDARD.

To commence at Eight o'clock precisely.

PROGRAMME.

PART I.

QUARTET, in G Major, for two Violins, Viola, and Violoncello—
MM. STRAUS, WIENER, H. BLAGROVS, and PIATTI . . . *Spohr.*
RECIT. & ROMANCE, "O lieti di" (*L'Etoile du Nord*)—Mr. SANTLEY . . . *Meyerbeer.*
SONATA, in D minor, Op. 29, for Pianoforte alone—Madame ARABELLA GODDARD . . . *Beethoven.*

PART II.

SONATA, in G major, for Pianoforte and Violin—Madame ARABELLA GODDARD and Herr STRAUS . . . *Dussek.*
SONG, "Swifter far than summer's flight"—Mr. SANTLEY . . . *J. W. Davison.*
TRIO, No. 1, for Pianoforte, Violin, and Violoncello—Madame ARABELLA GODDARD, MM. STRAUS, and PIATTI . . . *Mendelssohn.*

CONDUCTOR Mr. BENEDIOT.

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HERR MOLIQUE'S FAREWELL CONCERT, on Monday Evening Next, April 30th, at St. James's Hall. Programme:—Part I.—Quartet (MS.), in E flat, Mlle. Anna Molique, Herr Straus, M. Brodelet, and Signor Piatti—Molique; Song, "The lover and the bird" (composed expressly for Mlle. Liebhart), Mlle. Liebhart—Guglielmo; Ballad, "Bring me my harp," Mlle. Liebhart—Wallace; Song, "Que je voudrais avoir des ailes," Miss Palmer—Herrion; Solo, Violin, Saltarella, Herr Straus—Molique; New Song, "You must guess," Herr Reichardt—Reichardt; Song, "Per pietà non rievocate," Mme. Sainton-Dolby—Mosari; Two Songs, "Could I through ether fly" and "When the moon is brightly shining,"—Mr. Sims Reeves—Molique; Scene, "Gentle Shade" (Richard Cœur de Lion), Mme. Parepa—Benedict; Song (MS.), "The kiss, dear maid,"—Mr. Santley—Molique; Solo, Violoncello, adagio from the Concerto in A minor, Signor Piatti—Molique. Part II.—Duo, Pianoforte and Violin, German volkallied, Mlle. Anna Molique and Mr. Carrodus—Molique; Song, "The willow song," Mme. Sainton-Dolby—A. Sullivan; Song, "Who walketh uprightly" (Abraham, Mr. Wilbye Cooper—Molique; Solo, Pianoforte, "Ormin's song" (Faber); "Rondo Brillant" (Weber), Herr Faber; Song, "The Message" (Blumenhals), Mr. Sims Reeves, accompanied by the composer; Song, "The nightingale's trill," Mme. Parepa—Ganz; Song, "The stirrup cup," Mr. Santley—Arditi; Aria, "Innamorata d'una stella," Mr. Lewis Thomas—Randegger; Vocal Trio, "Veni al mar," Mme. Parepa, Miss Palmer, and Herr Reichardt—Gordigiani. Conductors—Signor Randegger, Herr W. Ganz, Mr. Lindsay Sloper, Signor Guglielmo, and Mr. Benedict. Sofa Stalls, 21 1s.; Reserved Seats, 10s. 6d.; Reserved Balcony Seats, 10s. 6d.; Balcony, 5s.; Area, 3s.; Orchestra, 2s. To be had at Messrs. CHAPPELL and Co.'s, 50, New Bond Street; Austin's ticket office, St. James's Hall; and of Herr Molique, 30, Harrington Square.

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NOTICE.

Notice of Mr. Austin's, and other Concerts are unavoidably postponed until next week.

TO CORRESPONDENTS.

OPERA-GOER.—Lalache played Duke Alfonso, in *Lucresia Borgia*, at Her Majesty's Theatre, after Tamburini's secession, but never sustained the part at Covent Garden.

NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

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TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

DEATH.

On the 11th inst., at Vienna, JOHAN SEDLATZEK, flutist to the Prince Esterhazy, aged seventy-seven.

The Musical World.

LONDON, SATURDAY, APRIL, 28, 1866.

BEETHOVEN AND HIS LAST TRANSLATOR.

To the Editor of the "MUSICAL WORLD."

SIR,—I am [not going to review "*Beethoven's Letters* . . . translated by Lady Wallace." That delicate task must be left to an abler hand than mine. I am only going to mention one or two things which I have seen in my first glance at the book, and which, while they prove that the translator is one of those persons who gain no wisdom from experience, discourage me dreadfully as to the value of the rest of the work.

(1.) I take first page 187 of volume I. Letter 152 runs thus: "Pray forgive my asking Y. R. H. to send me the two sonatas with violin *obligato** which I caused," &c. The foot-note to * says: "If by the two sonatas for the pianoforte with violoncello *obligato*, Op. 102 is meant," &c. Thus the note and the text are irreconcilable. Look at the original in von Köchel's 83 letters, and instead of "violin" in the text, we find we ought to read, "violoncello."

By the way, Beethoven, both in Nohl and Köchel, spells *obligato* thus. Wrong, no doubt! but why should Beethoven's Italian be put right more than his English or his French?

(2.) On the same page the foot-note † contains a worse blunder. It says: "The letters 152 and 153 speak sometimes expressly of the pianoforte sonata in E minor, Op. 90, these being engraved or under revision," &c. Letter 152 does not mention the sonata, but letters 153, 154, and 155 do, as Köchel (Nos. 25, 26, 27, in his note 39) states. "These" (*welche*) should of course be "this." Two lines further down in the same note, "August 14th" is "August 16th," in Köchel. Three errors in one note of four lines are pretty well!

(3.) At page 193, same volume, we find "The trio in [??] and the violin sonata may be allowed," &c. This is no translation of the original (Nohl, No. 123):—"Mit dem Trio in [und?] der Sonata kann es," &c. "The trio in [and?] the sonata," &c.

(4.) In the curious letters to Birchall (Nos. 158, 181, 182, &c., of the translation), why should the words "written in English," "written in French," be added to the address? Surely this information—very desirable, though somewhat unnecessary, as no one will take Beethoven's rugged English for the translator's slipshod periods—should have been put in a foot-note.

(5.) Once more, in letter 55, page 78, is a blunder which is quite unpardonable. It runs: "Ask Baroness von ——— to give you the Pianoforte part of the trios, and be so good," &c. To this there is a foot-note, unnecessarily repeating the date, and then

saying "By the Terzetta he no doubt meant the Trios Op. 70." Of course, on looking to the original (Nohl, No. 55), the letter has, not "Trios" but "Terzetten," which makes the foot-note intelligible.

(6.) The next foot-note on the same page shews that our translator is not above transcribing a German phrase, however simple, when she does not see the meaning of it. But it is a pity she had no one to tell her what "An der mülker Bastei" signified, or still worse, the difference between "The hall of the 'Komischer Kaiser,'" and "Zum römischen Kaiser" (p. 168, note †).

These are exactly the kind of errors that the volumes of Mendelssohn's letters by the same translator were full of. She has acquired a little fluency since that publication, but does not appear to have gained either in accuracy or in care. I confess my half hour's exploration of her *Beethoven* has taken away all my faith and interest in it, and inspired me with a horrid fear that one by one all the good careful German works on music will be got hold of (as Mendelssohn's, Mozart's, and Beethoven's letters have been) and spoiled for all English readers for ever.

IRATUS.

DISHLEIGH PETERSII MEDITATIONES.

AFTER a brief interval of repose the Monday Popular Concerts were once more up and doing at the beginning of the week. I rose also from a long sleep and went to hear. The concert on Monday was for the benefit of Mr. Charles Hallé, one of the *sommités* of S. Arthur Chappell's perpetual staff from the outset, and one who has rendered many and eminent services to his highly respected Generalissimo. The programme was of the best—such a programme, indeed, as might have been expected from Lieutenant-Colonel Hallé. It is worth—as the absent Dr. Shoe would say (without any clear meaning)—"impinging":—

Quartet in E flat (No. 2)	Cherubini.
Air, "In deine Hände"	J. S. Bach.
Sonata in A major, pianoforte (No. 2, Op. 140)	Schaeert.
Sonata in A major, pianoforte and violoncello	Beethoven.
Song, "In Spring's young bloom"	Eiser.
Trio in C (No. 14), pianoforte, violin, and violoncello	Haydn.

About Cherubini's quartet (which had already been heard at the Monday Popular Concerts) let Robert Schumann say a word (in the new tongue so eloquently provided for him by "M. E. von G," in Samuel Lucas's *Shilling Magazine*):—

"We finished the evening with a quartet of Cherubini's, the first of some which appeared a long time ago, and raised very discordant opinions even amongst good musicians. The question was not whether they were the work of a great master, for of that there could be no doubt, but whether they were in the true quartet style, which we love and recognize as our standard. We have got accustomed to the manner of the three great German masters, and have admitted into their circle, as they fully deserved, first Onslow and then Mendelssohn. Now comes Cherubini, an artist who has grown grey in the highest aristocracy of art, and in the pursuit of his own particular aims, and even now, in his advanced age, the greatest contrapuntist of the day—the refined, learned, and interesting Italian, whom I often feel tempted to compare to Dante for his stern reserve and force of character. I must confess that the first time I heard it, this quartet, or rather its first two movements, gave me a most uncomfortable feeling. It was not what I had expected; much of it seemed to me operatic and overdone, and other parts, again, poor, empty, and mannered. This may have been the effect of my youthful impatience, which prevented me from at once making out the sense of the old master's strange language; for, on the other hand, I certainly felt his power down to the very soles of my feet. Then came the Scherzo, with its fanciful Spanish subject, the extraordinary Trio, and lastly the Finale, sparkling like a diamond when you shake it. After these there could be no doubt who had written the Quartet, and whether it was worthy of its author. It is sure to strike others as it did me; it is necessary first to get acquainted with the peculiar spirit of his quartet style, speaking, not our own familiar mother-tongue, but that of a distinguished foreigner—and the more one understands it the more one will value it. These remarks, though they convey but a poor idea of the characteristics of the Quartet, may perhaps recommend it to the quartet circles of Germany; but it is difficult to execute, and demands real artists. In a fit of editorial arro-

gance I proposed to myself Baillot (whom Cherubini seems especially to have had in his eye) for first violin, Lipinski for second, Mendelssohn for tenor (his chief instrument next to the organ and piano), and Max Bohrer, or Fritz Kummer, for violoncello. Meantime I cordially thank my actual quartet party, who promised to come again as soon as possible, and make themselves and me acquainted with Cherubini's other quartets; after which the reader may expect some further communications from me."

Ludwig Straus and Alfredo Piatti would have suited old Cherubini à merveille. The performance was right good, and the audience would fain have had both *scherzo* and *finale* repeated; but Time winked, and there was much to follow. What, by the way, can Schumann mean by placing Onslow in such company, and leaving out Spohr? There is much twaddle in Spohr's *Selbstbiographie*, but none in his quartets: and it was vexatious (not to say, wicked) in Schumann to ignore him.

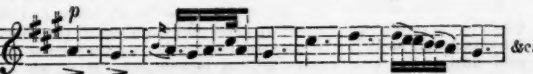
The greatest, because the newest, treat of the evening was Schubert's Sonata in A—a work choked with ideas, and yet full of vigorous life. Here was a prodigal! But he must be taken *cum grano salis*; and of salt Schubert had plenty, and to spare—which his Sonata in A alone would suffice to show. Hear the melody of the second theme in the first *allegro*:—



—and leave off singing it, outwardly or inwardly, when you can. It will be a long time first. The work is full of interest from end to end; but why did Charles Hallé omit the "repeat" of the first movement, and thus deprive us of four measures? The readers of the *Meditationes* shall see these four measures before they have been heard at the Monday Popular Concerts:—



I was angry; but in so finished and masterly a style was the sonata (*minus* four measures) played by Hallé, that I was pacified before the romantic episode—"meandering on" (Schumann's expression through "M. E. von G.") so carelessly, through various keys—had well nigh proclaimed itself. When the delicious theme of the *andante*:—



began its simply plaintive song, I was again quite cosy. And so to the end—though the *scherzo* and *trio* have not yet laid hold of me like the rest—it was unmixed pleasure. As the last notes of the incessantly melodious *finale* died away, I could not but think of

Schumann's ("M. E. von G.'s") words—"cheerfully, easily, and pleasantly he closes, as if in the morning he was to begin afresh;" and repeat them almost audibly, wishing that it really could so—although Schubert would have been more than seventy had he lived. A splendid old fellow! How we should have feted him! G. Grove of the C. P., spiritual adviser of A. Manna, would have loved him—better than he would have loved Schumann—as much so as he loves the Symphony in C better than he loves the Symphony in C. But enough that the sonata pleased the audience just as it pleased me;—and that is saying no little. *Noch etwas* Schubert, if you please, Mr. Arthur Chappell—and the more the merrier. Schubert gets at once to the heart, which is not the case with his ardent worshipper, from whom I have quoted.

Of Beethoven's great violoncello sonata, perhaps the best as well as the most ambitious of the five, there is nothing new to say. The violoncello part was nobly played by Signor Piatti; that of the piano as nobly by Mr. Hallé. Listened to from first to last with eager interest, it was applauded with rapture at the end. "*Im Leben*" (says Schneller in the *Lebenmusriess*) "*war er*" (Beethoven) "*lebhaft und geistreich*" (see the scherzo and trio in this sonata) "*bieder und einfach; doch oft umflort von jener höheren gemüthvollen Trauer dichterischer Seelen. In diesem Sinne schrieb er die Sonate, welche er seinem Freunde, dem Freiherrn Ignatz von Gleichenstein weihte: INTER LACRIMAS ET LUCTUM.*" There is, however, little trace of the "*höheren gemüthvollen Trauer dichterischer Seelen*" in the A major sonata, which, for the period when it was composed—1809, just, for instance, after the fifth pianoforte concerto and the tenth quartet (both in E flat)—shows as little of the middle-period Beethoven as the quartet and concerto show much. One word for Haydn's trio, No. 14:—It is perhaps the finest of the twenty-nine—certainly as spirited as any and of larger proportions than most of them. It was well played—as may be imagined, Hallé, Straus, and Piatti being the players—and heartily enjoyed.

Mdlle. Bettelheim chose her first air wisely, and sang it with fervour. "*In diese Hände befehlt ich meinen Geist*" is one of the most striking numbers of the *cantata*, "*Gottes zeit ist die aller beste zeit.*" Her second song, by Esser, did not greatly please me, although it was more applauded than the other. Mr. Benedict accompanied both, as he so well knows how to accompany. When he is at the piano the voice and the instrument are one.

The foregoing may scarcely pass for a "*Meditation*;" but I have put it in the *Meditationes* because Schubert's sonata caused me deep and earnest thought. That over, I fancied I was dreaming the rest of the concert.

D. Peters.

London, April 27.

MADAME ARABELLA GODDARD gave a "*Recital*" of classical pianoforte music on Monday afternoon, at Southampton, with brilliant success.

MESSRS. PUTTICK AND SIMPSON of Leicester Square have announced the sale, on the 7th of May, of the extensive stock of plates of Messrs. Metzler & Co., in consequence of the retirement of Mr. Metzler, sen. The business will be continued, we understand, by Mr. Metzler, jun., and Mr. Frank Chappell.

PIANOFORTE MAKERS IN PARIS.—The statistics of trade in 1847 (says the *Moniteur des Pianistes*) gives the number of pianoforte manufacturers as 197, who employed three thousand workmen and sold during the year twelve million instruments, of which one million were exported. The value of pianos made in Paris in 1865 (for exportation only) was eight million francs.

MISS E. CLINTON FYNES, the pianiste, has returned to London from Leipsic, where she has been playing before MM. Moscheles, David, and Reinecke, who have given her very high testimonials of her ability.

PARIS.

(From our own Correspondent.)

M. Emile Perrin has triumphed over all his rivals, in spite of the odds laid against his success recently in the saloons of the Jockey Club. M. Perrin has been nominated *directeur-entrepreneur* of the Academie Imperiale de Musique, and lo! many are disappointed. General opinion seems to concur with the ministerial appointment, and some people appear to think that the right man is in the right place. *Don Juan* really begins to draw, and Mr. Frederick Gye, who holds a lien on the early services of Signor Naudin and M. Faure in London for his Italian Opera, has been persuaded to dispense with them for another fortnight. I think as little of the performance, which I again attended a few nights ago, as before, and I don't fancy that the Parisians care greatly for the singers. But somehow Mozart's tunes seem to tickle their ears, and the ballet introduced is really worthy of the Academy. Moreover the patrons of the Opera pool-pool the idea of *Don Juan* being brought out at the Théâtre-Lyrique, and desire to show M. Carvalho what his company cannot do. On the other hand, M. Carvalho is bent upon improving on M. Perrin's work, and, if he cannot entirely cope with the manager of the theatre in the Rue Lepelletier, either as to band and chorus or principal artists, he openly proclaims he has found a way to "best" his rival manager. Some say M. Carvalho has gone beyond M. Perrin in his division of Mozart's opera; and that, the director of the Grand Opéra having cut up *Don Juan* into five acts only, the director of the Théâtre-Lyrique has determined to break it up into eight or ten, and to provide a more elaborate and out of the way ballet. This will be an immense triumph for M. Carvalho. *Don Juan*, I learn, will be brought out at the Théâtre-Lyrique on Saturday.

I am sorry to see the Emperor of the Opera imitating the Emperor of the French. His Majesty Napoleon the third gives concerts at the Tuilleries, and, not being able to accommodate all the great artists in Paris, divides them into French and Italian, and orders his programmes accordingly. As Napoleon the Third so Rossini the First. After the Italian concert of the Italian potentate with Patti, Fraschini, Delle-Sedie, &c., comes his French concert with Mdlle. Marie Saxe—I beg pardon of the new law which has compelled Madame Castelmarty to resume her maiden name of Sasse instead of Saxe—Mdlle. Marie Battu, Madame Carvalho, MM. Faure and Villaret, with the pupils of the Conservatoire, under the direction of M. Jules Cohen. I am happy to add there is no ill-feeling between the two Emperors.

But that the readers of the *Musical World* are not in any way interested in the history of the ballet, or in any new stars that may break on the terpsichorean horizon, I should inform them that the celebrated Russian *danseuse*, Mdlle. Grantzoff, engaged at the Grand Opéra, has arrived in Paris and will make her *début* next week in *Giselle*; that subsequently she will make her appearance in *Némée* and *La Sylphide*, and that a new ballet of action, which Saint-Léon is instructed to compose, is intended for her. Of course, I shall let your readers into none of these mysteries, satisfied that dancing and dancers, like other dogs, have had their day in England, and that singers for awhile have pushed them from their stools. *Mais le bon temps viendra.*

To make your readers amends, however, I will take upon myself to relate to them how the fourth act of the *Huguenots* was composed, as it has been faithfully sifted and exposed in the current number of *Le Ménestrel*. You know, or should, the opinion has long prevailed that, according to Scribe, the fourth act of the *Huguenots* finished at the Great Conspiracy Scene, and that Adolphe Nourrit, the celebrated tenor and original Raoul, suggested to Scribe the tremendous situation for a duet springing from the scene, and that the suggestion was adopted. It is said that the story was frequently told in Scribe's presence, but that he never took the least notice of it, nor did he attempt to contradict it as often as he read it in the newspapers. The writer of the article I have alluded to in the *Ménestrel* positively affirms that he has seen and read the original *scenario* of the *Huguenots*, which is written entire in M. Scribe's hand with annotations by Meyerbeer. "My surprise was great," writes the journalist, "to see that not only did the duet exist in the *scenario*, but that all the sentiments which it involves were set down in the rapid sketch." The sketch of the duet in Scribe's own handwriting is as follows:—

"ACTE IV, SCENE IV.

"VALENTINE, RAUL.

"Où vas-tu?—Avertir mes frères du danger qui les menace, et leur mettre les armes à la main pour surprendre et égorger nos ennemis.—Mais ces ennemis, ce sont mon père et mon mari.—N'ont-ils pas mérité la mort?—Ce n'est pas à moi à les livrer: tu ne sortiras pas... reste, reste si tu m'aimes.—Oui, je t'aime, oui, j'immolerais moi-même à cet amour; mais les miens, mes amis, mes parents, notre amiral, notre père!... laisse-moi, laisse-moi partir... Je crois déjà entendre le tocsin, ce lugubre signal...—Non, tu resteras... je t'en conjure... Ne me quitte pas... ne va pas t'exposer toi-même... Il le faut...—Tu es sourd à mes prières, à celles de l'amitié...—En les écoutant je serais coupable.—Et tu ne le serais pas pour moi, pour moi, qui, pour toi, oublierais tout...—Que dis-tu?—Oui, irréprochable jusqu'à ce jour, je suis restée chaste et pure... Eh bien, reste, ne me quitte pas... et je suis à toi...—(Il se précipite dans ses bras; on entend un premier son de cloches).—Ah! c'est le signal du massacre de mes frères... Point d'amour sur des cadavres sanglants... Laisse-moi... (Il la repousse et s'élance vers la porte du fond)."

In the margin appears the following note in the handwriting of Meyerbeer:—

"Quant à la grande scène entre Raoul et Valentine, qui vient après le quintetto, elle est si belle, si dramatique, que je craindrais, par des prétentions musicales, d'empêcher M. Scribe de se livrer à l'essor de son génie; aussi je m'abstiens de toute indication musicale là-dedans."

I can only say that Meyerbeer showed more forbearance than I should have done under the circumstances.

I have only one scrap of news for you and that is not much worth your hearing. You know that the tenor-cantatrice, Mdle. Mela, is about to give a few representations—extraordinary representations—at the Italiens. Well, the difficulty was to get a female to sing with her. Now, they have got a female to sing with her, so the difficulty is past. Mdle. Eugénie Sorandi is the female, and it is said she is well known in Italy. Performances by the dramatic company of M. Rossi will, I understand, alternate with the operatic representations of the female-tenor at the Italiens. And this is the sum of news I can muster for you this week.

Paris, April 24.

MONTAGUE SHOOT.

HER MAJESTY'S THEATRE.

On Tuesday *Der Freischütz* was repeated, with Mdles. Titiens and Sinico, Signor Stagno, M. Gassier (Killian), and Mr. Santley in the cast. On Thursday took place the first performance of *Faust*, with the original Margaret (Titiens), the original Mephistopheles (Gassier), and the original Valentine (Mr. Santley)—that is the "originals" in London. Signor Gardoni was Faust (poor Giuglini, the original London Faust, has gone to his repose) and Mdle. Bettelheim (her first appearance this season). Siebel. It was a remarkably good performance. To-night, *Il Trovatore* brings forward a new Leonora in Mdle. Louise Lichtmay (who was to have appeared on the first night of the season), with Signor Mongini—the celebrated *tenore robusto*, already known to the frequenters of Her Majesty's Theatre—as Manrico. Gluck's *Iphigénie in Tauride* is already in rehearsal.

B. B.

MR. AGUILAR'S MATINEES.—The last of the present season took place on Wednesday. The following was the programme:—Sonata in C, Aguilar; Ophelia (Romance), Aguilar; Caprice in E, Mendelssohn; (a) "Appeal" (b) "In a wood on a windy day" (transcriptions), Aguilar; "Evening" (romance), Aguilar; Sonata in C, Beethoven; Lieder ohne Worte, Mendelssohn; Fantasia on Lucia, Aguilar; Sunset-glow (reverie), Aguilar; "Dream Dance," Aguilar; "Last Rose of Summer," Aguilar; "Couleur de Rose" (Galop brillante), Aguilar.

SIGNOR ARVINI.—"Of this gentleman"—the *Athenæum* says in its last impression—"whom we imagine not to be an Italian) we may speak on his reappearance." Our contemporary is right about the new tenor not being an Italian. He is a Frenchman, and his name is Arvin—a name pretty well known at the operas in Lyons, and other French provincial towns. For his "reappearance" the *Athenæum* may have to wait some time. M. Arvin has cancelled his engagement and cut his *début*.

VEXAT.—Herr Richard Wagner intends passing the summer on the banks of the Lake of Geneva, and does not propose returning to Munich.

NATIONAL CHORAL SOCIETY.

If not altogether perfect, the performance of *Israel in Egypt* on Wednesday last by this young and vigorous society was such as to reflect very great credit upon Mr. G. W. Martin, for, although some of the more elaborate choruses would have been decidedly improved by additional study and more frequent rehearsal, still, taken as a whole, there was far more room for praise than blame, the "Hailstone" and the opening chorus of the second part, being given with wonderful energy and precision, and enthusiastically encoired in consequence. "He sent a thick darkness," and "But as for His people" were both again well worthy of commendation, and, to sum up, the second attempt at Handel's choral masterpiece may fairly be pronounced a success, sufficient to induce renewed application and frequent practice to this rising body of vocalists. There is but little for the solo singers to do, and what little there was fell to Madame Suchet Champion, Misses Palmer and Armytage, Mr. Wilbye Cooper (encoired in "The Enemy said"), Mr. Santley and Signor Foli—the last two vociferously encoired (as was inevitable) in the obstreperous duet "The Lord is a Man of War."

On the 1st of May Mr. Martin gives a performance at the Crystal Palace with 5000 of the Metropolitan School children, of which I hope to send you a few lines.

DRINKWATER HARD.

P.S.—Apropos of the Musical Society I feel the justice of Mr. Dishley Peters' rebuke—Miss Henderson sang the 'Mozart' air charmingly—but I must hold to my opinion as regards the first movement of Mr. Sullivan's symphony.

D. H.

SCHUMANN ON SCHUBERT.*

There was a time when I was unwilling to talk about Schubert, and only dared mention him at night to the trees and stars. Who is there that has not had his time of enthusiasm? Carried away by this new genius, whose resources seemed to me boundless and measureless, and deaf to everything that could tell against him, I knew nothing except through his medium. But as we grow older, and our demands increase, the number of our favourites becomes smaller and smaller. And this change proceeds as much from ourselves as from them. What composer is there of whom one retains the very same opinion through the whole of one's life? To appreciate Bach requires an amount of experience which it is not possible to possess in youth. Even Mozart's radiant glory is then too lightly esteemed; while, to comprehend Beethoven, mere musical studies are not sufficient, for he inspires us more at certain times with one work than with another. But it is certain that similar periods of life always have a mutual attraction; youthful inspiration will be appreciated by youth, and the force of the matured master by the grown man. Schubert will thus always be the delight of the young. His heart, like theirs, is always overflowing; his thoughts are bold, his execution rapid; he is full of the romantic legends of knights, ladies, and adventures, of which youth are so fond; nor is he without wit and humour, though not enough to disturb the tender sentiment at the base of his whole nature. Thus he excites the imagination of the player as no one else but Beethoven can; the imitability of many of his peculiarities entices one to imitate them, and one longs to utter the thousand thoughts to which he only slightly alludes. Such is he, and such the impression which he will make for a long time to come.

SHEFFIELD.—The 15th Hussars gave a farewell concert in the school-room at the Barracks on Saturday evening. There was a large attendance, the room being crowded with a military-civilian audience. The regiment, quartered in Sheffield now close upon 12 months, has by its conduct gained much respect, and at its departure on Tuesday for Aldershot it will take with it hearty good wishes. The band of the regiment played Raskopt's "Husaren Muth," Kuhner's "Sleigh Galop," a selection from *Lucresia Borgia*, and the overture to Auber's *Crown Diamonds*. Mr. Short and Mrs. Nicholson, the wife of a sergeant, sang the duet, "Home to our mountains," and received an encore. Miss Earren, a sergeant's daughter, played a pianoforte solo, *The Daughter of the Regiment*; and Sergeant Deacon performed a solo on the clarinet.

NICE.—The German residents of this town, and numerous other friends of his admirers, propose erecting a monument here to the memory of Ernst.

* Translations from the *Gesammelte Schriften*—by E. M. von G.

MILAN.

(From our own Correspondent.)

After remaining closed for ten days the Theatre Cannobiana was re-opened with almost a new company, and as it would have been useless to attempt Douizetti's *L'Ajo nell Imbarazzo* again, the management have fallen back on the *Sonnambula*. After the failure of the first mentioned opera, the management issued a notice asking for the indulgence of the public and promising to do everything possible to regain its confidence and favour, but I doubt very much whether, with the opera under notice, it will succeed in appeasing the just ire of an outraged public. The cast is as follows:—Amina, Madlle. Grosso; Elvino, Signor Montanaro; Il Conte, Signor Brignole. Madlle. Grosso sings with a certain grace, and has a fair method, but her voice is very wiry and her facial contortions not pleasant to look upon. Signor Montanaro is a fair *tenorino*, and sings with taste, especially the *adagio* passages, and Signor Brignole is an artist who knows what he is about, and sings his part with effect. But all this only forms a *complotto* which does not rise above mediocrity, *decent*, and nothing more; and the judgment of the *Spectacle* may be summed up in one phrase "*Non c'è male*." The *Sonnambula* is one of the operas which ought not to be given in a theatre of importance without a perfect execution, an execution which would conserve all its beauty, poesy, and elegance, and which would again give to the music that prestige which it has to a certain extent lost by its mediocre execution in small theatres; but if the execution is only passable it becomes an opera which for a large theatre does not present resources for the management, or interest for the public; and this is the second year that we have had at this theatre a mediocre *Sonnambula*. Another thing which is absolutely intolerable at the Cannobiana is the profound obscurity in which the theatre is enveloped (on account of the meanness of the illuminations), an obscurity which creates an atmosphere insupportable of annoyance, weariness, and drowsiness. The manager revenges himself on the public, like Moses on the Egyptians, condemning them to darkness; but the public has a mode of liberating itself easily—that of not going to the theatre; and if the theatre be not better lighted, it will only be frequented by those who wish for a place where they can quietly take their after dinner nap. It is a mistake to make too much economy in the lighting, for when a theatre is well illuminated there is always more merriment, good humour, and naturally *indulgence*; but here we are almost in darkness, and in the pit it is almost difficult to recognise a friend. It would be easy to represent the Chinese shadow without augmenting the present obscurity. The few people who go to the theatre now, can only *hear*, but if the theatre was lighted better they would be able also to *see*. As Signor Cagnoni's opera, *Claudina*, is not yet ready, and as the *Sonnambula* will not do, the management have promised for next week Battista's opera, *Esmeralda*.

I have noticed in several papers, the *Musical World* among the number, that Mr. Hohler, an English tenor, sang at La Scala last year. Allow me to correct this error. The gentleman named has never sung at La Scala. He sang for two or three nights only, in the *Puritani*, at the Theatre Carcano, which is a minor theatre of Milan, and on those nights the opera was mutilated in all kinds of manners.

At the Teatro Re the French company are doing a good business. In order to vary the entertainment as much as possible, several of Offenbach's operettas have been given, among others *Le Mariage aux Lanternes*, and "66." At the Radegonda, a new opera, *Zuleika*, by the master Cisotti, has been produced, you can imagine with what effect. For next month we are promised Opera at the Carcano, when a German tenor, of whom report speaks well, Herr Ferenci, will make his appearance as Arnolfo in Rossini's *Guglielmo Tell*.

The Societa del Quartetto has given one or two concerts in which the Signora Ferni appeared in her old character as a violinist, and certainly she fiddles much better than she sings. At the same concerts a new work by Signor Bazzini has been produced—*La Resurrezione del Cristo*, a cantata which recently received a prize at Florence. It is a charming little work, full of melody and well instrumented; it was immensely applauded, and the author called for several times.

ARGUS.

To the Editor of the MUSICAL WORLD.

SIR,—The Select Committee on Theatres and Places of Public Amusement has resumed its sittings. The object of their investigation is not merely to determine whether the laws affecting public entertainments may require amendment. Sir George Grey, admitting they are beyond repair, suggests that all existing legislation on this subject be swept away, and a comprehensive measure, to embrace all places devoted to such purposes, be substituted. It is on this basis that the Select Committee is at work. Already have been examined Mr. Ponsonby and Mr. Donne, on behalf of the Lord Chamberlain; Mr. Pownall, as to the opinions of Quarter Sessions; Sir Thomas Henry, his fellow magistrate, and Sir Richard Mayne, on their police experience; and Mr. Strange, of the Alhambra, on behalf of the music halls. The evidence so far elicited goes to show that the Lord Chamberlain has magisterial authority over theatres in the metropolis only, but, as censor of plays, he licenses dramas for performance throughout Great Britain. His powers, being arbitrary and without appeal, are liable to capricious exercise: one Chamberlain may choose to encourage the drama, and issue licences with freedom; his successor in the same office may please to restrict the number of theatres within his jurisdiction. There are in and near London certain places of resort, such as the Crystal Palace, Cremorne Gardens, the Bayswater Theatre, Greenwich Theatre, and others, which lie beyond the limits of his authority; in these places the drama is performed under the magistrates' licences, and such do not prohibit the sale of refreshments to the audience, whereas the Lord Chamberlain forbids open and advised eating and drinking to be carried on in the presence of the drama performed within the royal precincts. Nevertheless, it is admitted that liquor is hawked through the pit and gallery of the court theatres, and is sold and consumed there; but tables whereon such refreshments may be placed are not allowed; and this constitutes one of the important distinctions between a theatre and a music hall. There is, however, this difference:—the audience are invited to a theatre to partake of a so-called intellectual entertainment only. Such is not the sole attraction of a music hall, where "refreshments" form a very conspicuous part of the entertainment. It seems to be admitted that these establishments are generally well conducted, and the public frequenting them orderly and sober. Their action has been rather beneficial to the artisan class, inasmuch that many who frequented the public-house to get selfishly drunk, now, accompanied by their wives, take their pipe and a moderate libation in the music hall. The increase of these establishments during the last ten years has been very great, and the managers of theatres, possessing a monopoly of the drama, have jealously watched encroachment on their privileges; and of this the proprietors of the music, concert and lecture halls now complain. These claim liberty to perform the drama in any building fitly constructed to accommodate the public with comfort. Mr. Webster is now under examination on behalf of the managers, claiming protection for the theatres against this invasion. But here the dramatic authors step in and will demand that the monopoly enjoyed by the London theatres especially shall be removed. They will allege that the metropolis is insufficiently supplied with such places; that, no new theatres having been built for twenty-five years, the natural consequences have followed—that is, the rentals of the few existing theatres have in many instances more than doubled within that period; that the population is so large that a new drama occupies a theatre for six months or a year before it has exhausted its attraction; that the drama is thus cribbed, cabined, and confined, and dramatic authors, finding no room, have of late been driven to produce their works in the provincial theatres at Manchester, Liverpool, and Dublin.

The censorship of plays will probably be maintained, but not, as now, attached to the Lord Chamberlain's office, to whose other functions this duty is foreign. A new office will be proposed with a sufficient staff for the supervision of all places of public entertainment, and for the licensing of plays; its expense to be defrayed out of fees gathered from the multitude of such places which must come under its operation.

Such is the general condition of the subject as it now stands. The London managers, we believe, plead that, if associated with music halls, the drama will be degraded. No doubt there is some truth in this plea, but its weight is counterbalanced by the sound

maxim that no man can avail himself of his own wrong, and London managers cannot decently appeal to the condition of the drama, while it remains at the low level at which it now flourishes. To this it has been brought to suit the taste of that class from which it now derives its principal support. Managers are quite right, in a commercial point of view, to cater for these customers; but as the higher kind of comedy has almost faded from the theatres, and the performance of a Shakspearian play is aptly called a "revival," their use of the name of Shakspeare to confound their opponents is scarcely justifiable. They use the old poet as the Spaniards employed the Cid; when badly pressed they disinterred the bones of the Paladin, and, tying them on horseback, advanced to the fight under an inanimate leader.—Your obedient servants,
PALL MALL GAZETTE.

NEW PHILHARMONIC CONCERTS.

In bringing forward Schumann's E flat Symphony, Dr. Wylde acted prudently. Such a composer as Schumann cannot be disdained, and just now there is so great a diversity of opinions as to the real merits of the Leipzig musician, that no director of important concerts would be warranted in passing him by. The readers of the analytical programme of the New Philharmonic Concerts, however, will see directly that Dr. Wylde is an uncompromising supporter of Schumann, advocating his music through thick and thin. With Dr. Wylde's views of this or that musician we have nothing to do, nor should we quarrel with him though he introduced something of Schumann's at each of his concerts; but we are sorry to see him imitating a bad example and making his programmes the vehicle of polemics.

The first concert was one of the most admirable ever given under Dr. Wylde's direction, and would have been irreproachable but that the vocal pieces were too many. Schumann's symphony excited an unusual amount of curiosity beforehand, but the performance, though excellent, did not appear to create a very lively impression. The *scherzo** certainly was not as favorably received as when the symphony was introduced at Signor Arditi's concerts last winter. Perhaps had Dr. Wylde selected the Symphony in C, No. 2, instead of No. 4, in E flat, Schumann would have had a better chance of being appreciated and understood. The Italian Symphony of Mendelssohn was the crowning performance. Meyerbeer's overture to *Struensee* and that of Beethoven to *Prometheus*, interesting in themselves, were made doubly interesting by the strong contrast they bear to each other. Both were played with wonderful spirit, affording Dr. Wylde's splendid orchestra a more than usually favorable opportunity of distinction. The clarinet concerto of Weber, though by no means one of the capital works of the composer, served to exhibit the powers of our most accomplished professor of the clarinet to the highest advantage. The performance was simply perfect.

Madame Lemmens-Sherrington sang the air, "Va dit elle" from *Robert le Diable*, Herold's "Jours de mon enfance," and "Una voce," and was eminently successful in all three, the cavatina from the *Barbiere* being chastely and brilliantly embroidered after, we are informed, Rossini's own instruction. Madame de Meric-Lablache sang the air of Cherubini, "Voi che sapete," from *Figaro* with admirable point and expression; and Signor Bossi sang "Non piu andrai" with much energy.

The grand rehearsal of the second concert takes place this morning when, among other things, Spohr's Symphony "The Power of Sound" will be performed with Mozart's Concerto for the violin in D, the singers being Mdlle. Bettelheim, Mr. Hohler and Mr. Santley.

LAVENDER PITT.

MONDAY POPULAR CONCERTS. — The next concert (May 7th) will be for the benefit of Madame Arabella Goddard, who is to play a solo sonata by Beethoven; a sonata with violin (Herr Straus), in G, by Dussek; and Mendelssohn's first trio, with Herr Straus and Sig. Piatti. Mr. Santley is the singer.

* By the way, the same *scherzo* fell flat even at the Crystal Palace, where large and frequent doses of Schumann are industriously administered to his numerous patients by Dr. Auguste Manns, a fact which Mr. Pitt should not, in fairness to Dr. Wylde, Signor Arditi and Schumann, have over-looked.—D. P.

CRYSTAL PALACE SATURDAY CONCERTS. — At the last concert, this day, the symphony is the *Pastoral* of Beethoven, the overtures are Weber's *Oberon* and Rossini's *Guillaume Tell*; the concerto is Mendelssohn's for violin (Herr Straus.) At the concert on Saturday last there was a performance of Schubert's great Symphony in C (No. 7) as glorious as the great symphony in C (No. 7) itself. But of this, of the scarcely less remarkable performance of Beethoven's giant "No. 9," two Saturdays ago, of Mr. Franklin Taylor in Mozart's A major concerto, and of the C. F. Saturday concerts generally, which are now more famous than could have been at any time anticipated (even by Herr Manns), Mr. D. Peters proposes to treat in the next number of his *Meditations*.

MR. CHARLES FOWLER'S concert will again take place, by kind permission, at Miss Burdett Coutts' residence in Stratton Street.

MR. ALBERTO LAWRENCE, the well-known barytone of the English Opera Company, is now fulfilling an engagement at the *Teatro Vittorio Emanuele*, Turin.

MR. HENRY LESLIE'S CHOIR. — Last night was devoted to the first performance in London of the madrigals which gained the prizes offered in 1865 by the British Madrigal Society, the programme also including a selection of celebrated madrigals and part-songs. Mr. Santley and Mr. Leigh Wilson were the singers and Miss Madeline Schiller played two pieces on the pianoforte.

MADAME GRISI. — The first of Madame Grisi's series of performances at Her Majesty's Theatre is fixed to take place this day fortnight. The opera, we understand, will be *Lucrezia Borgia*.

CRYSTAL PALACE. — (Communicated.) — The Thirteenth Season opens with great promise. During six months the number of visitors has been greater than in any former year. Taking the period during which the Palace has been open, these six months, as compared with the same period in previous years, have given an excess of more than sixty-two and a-half per cent., showing how additional facilities are rendering the Palace available as a place of winter resort. The season tickets also show a large increase. The programme of the new season commencing on the first of May comprises a varied list of attractions—a concert of five thousand children and others connected with the metropolitan schools, conducted by Mr. G. W. Martin; Ethardo, with his pole converted into a gigantic May-pole; Mr. Charles Dickens's reading of *Little Dombey*; and other specialties; and on Saturday, 5th May, the concert season will be inaugurated by a performance in the Handel orchestra of *Acis and Galatea*—Mdlle. Titiens, Signors Gardoni and Stagno, and Mr. Santley, being the principal vocalists. The band of the company, largely reinforced, and a chorus of nearly one thousand voices, under the direction of Mr. Manns, will present the *Serenata* of Handel in a manner worthy the occasion. Eight other opera concerts follow on Saturdays—seven supported by artists from Her Majesty's Theatre and by solo instrumentalists (including Madame Arabella Goddard, &c., &c.). The Great Flower Show will be held on Saturday, 12th May. As a feature of special interest, and to afford additional accommodation, the beautiful gardens of Rockhills, adjoining the Palace, and the residence of the late Sir Joseph Paxton, will be thrown open. In front of the verandah may be seen one of the largest specimens of the *Wisteria Sinensis* in the country, and as it is expected to be in full beauty at the time, it will constitute a new and striking feature in the great floral festival. The Rockhills gardens will be again thrown open on the day of the Great Rose Show, Saturday, 23rd of June. The revels on behalf of the Royal Dramatic College will be held in July, and a great display of fireworks, with grand illumination of fountains, water temples, and gardens, will take place on Thursday, 17th May, the day following the Derby day. Other concerts and fêtes, including the archery fête, gymnastic gathering, meetings of various sorts, will ensue. At no time have the Palace and grounds been in better condition, nor more objects of interest accessible. The placing of all within reach of a Guinea Season Ticket has been attended with complete success, as the directors of the High Level Railway grant the Crystal Palace Season Ticket holders the privilege of an annual first-class railway ticket from either Ludgate or Victoria, the Crystal Palace may now be considered as accessible as a concert room or theatre in the heart of London, combined with the finest site in the world.

NAPLES. — Mercadante's new tragic opera of *Virginia* has been very successful. The composer was called on twenty-nine times the first night. The following is the cast: Virginia, Signora Lottidella Santa; Tullia, Signora Morelli; Appio, Sig. Mirate; Icilio, Sig. Stigelli; Virginio, Sig. Pandolfini; Arati, Sig. Marco; and Memmi, Sig. Volorio. The composer addressed a letter to Sig. Puzone, thanking him for the skill and care with which he had got up the work, and, also, expressing his gratitude to the singers, musicians, chorus, and everyone else concerned.

BEETHOVEN ROOMS.—The first *matinée musicale* given this season by the *Mdles. Giorgi* came off on Wednesday at the Rooms in Harley Street, and was attended by a numerous and brilliant company. Among the distinguished ladies who honoured the *Mdles. Giorgi* with their patronage were two Dowager Duchesses, three Duchesses, one Marchioness, two Countesses, one Viscountess, and simple "Ladies" without number. The Beethoven Rooms indeed flashed with rank and beauty. As our readers must be aware, *Mdlle. Emilie Giorgi*, the eldest, is a contralto, and *Mdlle. Constance*, the youngest, is a soprano. The "sisters" sang three duets. These were "Dolce conforto al misero," from Mercadante's *Giuramento*, the duo-bolero from Donizetti's *Maria Padilla*, and Mendelssohn's "O wert thou in the cauld blast." In these pieces, more particularly in the first two, which demand a certain amount of dramatic vigor even in a concert-room, the "sisters" sang with marked effect, the forcible tones of Miss Constance's soprano being especially noticeable in the duet from *Il Giuramento*. While the youngest sister cried "content" with the duets, the more ambitious elder gave two solos, the famous *rondo finale* from *Cenerentola*, not omitting the grand *tango* "Nacqui all'affano," and Signor Randegger's *canzone*, "Ben è ridicolo." If the *canzone* created as great an impression as the *rondo* it must not be supposed that the fair aristocrats placed Rossini and Signor Randegger in the same category as composers, but that *Mdlle. Giorgi* sang both so well that there was not in reality a pin to choose between them. The fair contralto has indeed a very fine, full-toned and well-regulated voice and indicates great energy and purpose in her singing. The voice, too, is extremely flexible, as was abundantly exemplified in the florid *rondo* from *Cenerentola*, all the passages being mastered with the greatest ease. *Mdlle. Giorgi* had a very great success in both pieces, and was enthusiastically encored in Signor Randegger's "Ridicolo." The other singers were Miss Berry Greening—who sang with good taste and nice feeling "Vedrai carino"; Madame Henri—who introduced Mr. Weiss's ballad "Let me be near thee," displaying other captivating qualities besides a pleasing voice and agreeable expression; Mr. Alfred Hemming—who gave the popular "Alice, where art thou?" with point and discretion; and Signor Ferranti—who was encored in a *trantelle*, composed by Traventi, and in a *canzone* written by Signor Tito Mattei. Best among the instrumental contributions was a clarinet solo by Mr. Lazarus; next to whom came the intelligent and clever pupil of Mr. Benedict, Miss Eleanor Ward, one of the most promising of our young pianists, who played, and played admirably, C. Mayer's "Trenolo" and Wallenhaupt's "Etude de concert les clochettes." There were also, enforcing praise, Signor Pezze in a violoncello solo of his own composition, Mr. Aptommas, the popular harp player, in a solo of his composition, and Mr. W. B. Harrison, the pianist, in a solo of his composition. No wonder the great ladies who sat, looked on and listened, should be made happy and should go away smiling to Rotten Row for a drive before dinners. The conductors were Mr. Benedict, Mr. W. B. Harrison and Herr Lehmyer.

Mr. G. B. ALLEN'S CHOIR gave their first concert last Thursday at the Westbourne Hall, when the room was literally crammed with a fashionable audience. As the choir has only been in existence a few months, we can fairly congratulate the members on their very creditable performance, of Haydn's Mass in B flat, and the part-songs, "Old May Day," Benedict, and "Far from din of cities," G. B. Allen. The mass, in particular, went with much decision and vigour, and the attention paid to light and shade, shewed that the choir was well under the control of an experienced conductor. Miss Florence de Courcy was prevented by a domestic bereavement from attending, and Miss Marian Walsh kindly took her place. In the second part of the programme there was some excellent singing by amateur and professional members. Among the former we must mention Mrs. Walton, who sang a charming aria, "Speranza," composed by her father, Mr. John Parry; and Mrs. George Brockelbank, who sang a clever song composed by her husband, also an amateur, with violin obligato. Miss Marian Walsh was very successful in H. Smart's "Sing maiden, sing," as was also Madame Helen Percy in Marras' "O vago fior;" and Miss Lucy Egerton gained an encore in Mr. Allen's new ballad "Mary of the Dee," which, however, she did not accept, only returning to bow her acknowledgment. This young lady possesses so beautiful a contralto voice, (which has been well cultivated at the Bayswater Academy of Music, under Signor Ferrari's care), that we predict for her a good future if she be only careful. She sang a duet with Mr. Denby White, (also a pupil of the Bayswater Academy), and Balfe's "The sailor sighs," extremely well. Mr. Frank Elmore introduced a new song of his own, as we see by the programme, "Farewell, fair Ines," which was boisterously encored; he acknowledged the compliment but sang one of Lover's humorous songs instead. Mr. Gaston Smith sang Polyphemus' song, "O ruddier than the cherry," and took a part in the mass, &c. Mr. E. Barnes and Mr. L. Marsden were at the pianoforte, and of course Mr. Allen conducted.—BASHI BAZOOK.

SCHUBERT SOCIETY.—The first *soirée musicale* of this recently formed society took place on Thursday evening under the direction of Herr E. Schubert, at the Beethoven Rooms, Harley Street. With a view of spreading still wider a taste for the works of the renowned Franz Schubert, and of cultivating German vocal music, M. F. Schubert has set on foot the above society. He is, we believe, a relative of the Schubert. The excutants on this occasion were with few exceptions amateurs, consisting of a choir of about twenty voices, who performed a part song of the director's, the words by Tennyson, "The heath rose," styled a glee in the programme by Schumann, an "Ave Marie," by Henry Smart, Mendelssohn's "Open air" and Mozart's "Ave verum." The result as a first appearance of Herr Schubert's choir was pretty satisfactory and the audience appeared pleased. A Mr. Hardy Wake sang Schumann's song "Widnung," and an English ballad. Mr. R. Seamer gave an interpretation of Schubert's "Brook," Miss Abbott with a fine voice sang two or three songs with effect, Miss Kate Gordon in an impromptu by Chopin was highly successful in her brilliant rendering of this difficult piece, she also added to the success of the concert by accompanying Herr Schubert in his violoncello solos selected from Schumann and Schubert. Franz Schubert's grand trio Op. 100, which opened the concert, was admirably rendered by Miss Fanny Beher, of the Royal Academy with Miss Geoffrie and Schubert. The concert was a decided success.

BASHI BAZOOK.

ROYAL DRAMATIC COLLEGE.—In conformity with the provisions of the will of the late Mr. T. P. Cooke, an anniversary dinner was given on Monday to the inmates of the Royal Dramatic College, in commemoration of Shakspeare's birthday—that of the testator also. Among the guests assembled in the Central Hall of the college at Maybury, where the dinner took place, there were besides the residents in the institution a number of actors, including Mr. B. Webster (the master), Mr. J. L. Toole, Mr. Paul Bedford, Mr. and Mrs. Keeley, Mr. Addison, &c. There were also several gentlemen connected with dramatic literature. After dinner, at which Mr. Webster presided as master, "The Memory of Shakspeare" was proposed, and received with all honour. Mr. Webster then read the will of the late Mr. T. P. Cooke, by which it was provided that in the course of the evening the name of the author who had gained the prize left for the best nautical drama should be announced. When the perusal of the will was concluded, and the memory of the testator had been proposed, the chairman announced that the winner of the T. P. Cooke prize was Mr. Slous. The title of the successful drama was *True to the Core*, and the story on which it was based had reference to the Spanish Armada. Out of 24 plays sent in to the committee six were selected by Mr. Palgrave Simpson, and these again referred to the committee, who decided in favour of Mr. Slous. His health was drunk with all customary manifestations, and he returned thanks. The next toast was "The health of the family of the late Mr. Cooke," acknowledged by his son-in-law, Mr. Cummings. Of the other toasts the most important was "The Drama," proposed by Mr. Robert Bell, and spoken to by Mr. C. Halliday, who took occasion to remark upon the small remuneration awarded to dramatists compared with that enjoyed by novelists and writers of magazine articles. "The health of the Master" was subsequently drunk, and acknowledged by Mr. Webster, who was received with enthusiastic applause. In the course of the evening Mr. Paul Bedford sang "Tom Bowling;" and a selection of "Shakspearian" music was performed by a band of vocalists under the direction of Mr. F. Kingsbury.

HULL.—The *Messiah* was given by the Hull Sacred Harmonic Society on Thursday evening, April 12th, in the Music Hall, which was filled to overflowing. The principal singers were Miss Watkin, Miss Moore, and Miss Helena Walker, sopranos; Miss Carrodus, contralto; Mr. D. Whitehead, tenor; and Mr. David Lambert, bass. Mr. Whitehead sang "Comfort ye" carefully and very nicely, and was encored in "Thou shalt dash them." Miss Walker was very effective in "There were shepherds," &c., and was loudly encored in "I know that my Redeemer liveth." Miss Carrodus was greatly applauded in her airs, "O thou that tellest" and "He was despised," and Mr. D. Lambert, the best bass singer in the north, sang in a masterly style, "Thus saith the Lord," "Behold darkness," and "Why do the nations so furiously rage." The last was given by this gentleman with great force and effect, and loudly encored, which Mr. Lambert, however, only acknowledged by bowing. The recitative and air, "The trumpet shall sound," with trumpet *obbligato* by Mr. Robinson, was received with thunders of applause and encored. Mr. Watkin and Miss Moore, both local singers, sustained their reputation and were much applauded. The choruses were given with remarkable precision. Mr. J. W. Stephenson was conductor. The *Messiah* was repeated in the People's Hall the following evening before a crowded audience, in aid of the Hull General Infirmary and the National Life-boat Institution, by the same society, and with the same principals, and was a great musical success. The institutions above named will be benefitted to the amount of about £70 by this last performance.

CHURCH AND POSTSCRIPTUM.

DEAR PETERS,—As music has to do with church and *versâ vice* (or *vice versâ*), I venture to add one word to the controversy on the first word, which, I fear, only deepens the perplexity. Mr. Arnold, in his original letter, and Professor Müller, in his all but exhaustive comment, have both overlooked the curious fact, that although the passages where the word "church" (or rather its equivalent) occurs in the Gospels are both missing in the text of Ulfilas's version, yet in the fragments of the Epistles preserved at Milan there is more than one text where the word occurs, and in these it is translated by the Gothicized form of *ekklesia*, *aikkleison*. See 2 Cor. i. 1, Gal. i. 2, Phil. iii. 6, in Ulfilas's works, given in Migne's *Cursus Patrologie*, Vol. xiii., 750, 779, 840.

P.S.—After I have done with my civil servants to-night (9.80) I will come round and try and hear some of the old Czech's composition. What a heathen you are! Don't you think that I am not delighted with everything that is good—music, cigars, port-wine, the *Meditations*, and the *Pillar Post*?—Entirely yours, S. T. TARKLE.

[At 9.80—why not 10.20?—the doors will be closed.—D. PETERS.]

UXBRIDGE.—The choirs of Hillingdon and St. Pancras churches gave a concert at the public rooms last week before a full and fashionable audience. The conductorship having been placed in the hands of Dr. Elvey, of Windsor, was a guarantee for the excellence of the performance, and the manner in which the choir executed his anthem "I was glad," was a good instalment of what was to come. The ladies and gentlemen who took the most prominent parts in the solo performances were the Misses Brereton and Greville; Messrs. Tapsfield, Streeter, Brereton, Thonger, Carden, Williams, the Hon. V. Grosvenor and Dr. Anderson. A trio by Mozart for piano, violin and violoncello, was well played by Miss Greville, Mr. Streeter and Dr. Anderson. Several pieces were repeated by unanimous desire, including the quartet "Lo, star-led chiefs" (Dr. Crotch), the chorus "How lovely are the messengers" (Mendelssohn), M. Gounod's song "Nazareth," sung by Mr. Tapsfield, and a chorus by Martin. Miss Greville and the Hon. Mr. Grosvenor were applauded for their capital performance of a duet for concertina and piano, and the concert altogether gave general satisfaction.

MR. KENNEDY'S SONGS OF SCOTLAND.—This favourite of the public commenced a series of his entertainments on Thursday evening, at the Store Street Rooms, being his last season in London previous to his departure for America, he returns with renewed freshness of voice and energy from his recent tour throughout the North of England and Scotland, where he was warmly received and welcomed. He gave several of his favourite songs on this occasion, both with a vigour and pathos that reached the hearts of all present, being loudly applauded and encored by a most enthusiastic and fashionable audience. The songs of Scotland have a great historic value, they are truly the history of the people. And with Mr. Kennedy's preface to each song, any difficulty or obscurity arising from peculiarities of the national language, or allusions to local custom is dispelled, and made equally clear to the English, Irish, Welsh, or even Yankees who now patronize Mr. Kennedy's Scotch Entertainments. BASIL BAZOOK.

DRESDEN.—One of the most important events lately at the Opera has been the re-appearance of Mad. Ney-Bürde in *Les Huguenots*, *Die lustigen Weber*, and *Don Juan*. She certainly did not appear before she was needed, for, from one cause or another, operatic affairs were at a rather low ebb. Illness is one great cause of this. Madlle. Hämsch has been unable to appear for the last two months; Herren Richard and Rudolph, also, were laid up; Herr Fichatscheck is starring it in Gothenburg; and Herr Degele, the barytone, is doing the same at Königsberg. Herr Doppler's long announced opera of *Wanda* had consequently to be postponed, and, as Mad. Jauner-Krall is now on leave of absence, it will probably be months before the first performance comes off. The usual dearth of tenors meanwhile continues. There was some talk of engaging a certain Herr Schild, but nothing appears to have come of it. Herr Bachmann of the Cassel Theatre actually was engaged, but after all, he preferred stopping where he is. This is scarcely to be wondered at. He is a favourite in Cassel, while the papers here all cut him up, and kept continually dinning into his ears that he was not a Schnorr or a Fichatscheck.—Herr Wiemann is going to sing four times, and after him Herr Wachtel will do the same.—Great dissatisfaction has been excited, and still exists, among opera goers, at the fact that the *Africaine* has not yet been produced, and that, moreover, there is not much chance that it will be produced before this summer.—A concert has just been got up, for the benefit of the families of two deceased musicians formerly belonging to this city, by Madlle. Mary Krebs. The charitable and talented young lady was assisted by Mesdames Bürde-Ney, Krebs-Michalesi, Herreh Rudolph, Grützmacher, and the band of the Operahouse.

MR. CHESHIRE'S ORCHESTRAL AND HARP CONCERT.—Mr. Cheshire, one of our leading harp players, gave a concert on Friday at St. James Hall, which attracted a full muster of his friends and pupils. The novelty on this occasion was a new dramatic cantata, written by Mr. Arthur Matthison, music by Mr. Cheshire, entitled *The King and the Maiden*; or, *The Magic Helmet*. Madame Rudersdorf, Madame Laura Baxter, Mr. W. H. Cumming and Mr. Weiss were the solo vocalists, aided by chorus and orchestra, with the addition of a band of harps, the whole under the direction of Mr. Alfred Mellon. The cantata displays much ability on the part of Mr. Cheshire, and is written with great care. All the singers did their utmost to ensure success. Mr. Alfred Mellon, by his tact and decision, kept the orchestra and chorus well in hand. Mr. Cheshire performed a fantasia of Parish Alvares or airs by Rossini and Bellini, one of Mendelssohn's songs without words, Handel's fugue in E minor, and, with Mr. J. Balsir Chatterton, a patriotic duet for the harp, all of which were applauded. Miss Rose Hersee in Benedict's arrangement of the "Carnival," was loudly encored. Madame Laura Baxter, Mrs. Weiss, Mr. Cumming, Mr. Weiss, Mr. A. Matthison, a last not least, Mr. Santly gave several songs and ballads, whilst an effective chorus sang, in conjunction with a band of harps, some part-songs and choruses, with admirable effect. Signor Arditi and Mr. A. Mellon conducted the orchestra, whilst Messrs Walter Macfarren, F. Mori and Mr. Carter, were the accompanists.

NORWICH.—The theatre has been well attended, and the operas of *Don Giovanni*, *Maritana* and *Sonnambula*, have been highly successful. Madame Florence Lancia has at length made her ability felt, and she has met with a succession of triumphs. The *Norwich Argus* writes as follows of the performance:—"The subordinate parts are filled to the satisfaction of the audience, while the principal artists were received with the most rapturous applause, especially Madame Florence Lancia, whose clear, flexible voice and exquisite power of modulation shew at a glance her superior acquaintance with the art—

"Untwisting all the chains that tie
The hidden soul of harmony."

In short, the effect of an evening's entertainment on the audience is a demonstrative proof of the fascination ascribed to music, and how far the combined powers of harmony with scenic attraction can lead us from the busy pursuits of life and make us lose ourselves in a concord of sweet sounds' too exquisite to be forgotten."

CANTERBURY.—(From a Correspondent.)—A concert was given at the Music-hall, on Thursday evening, April 12th, by Miss Eleanor Armstrong, the feature of which was, that nearly all the artists who assisted her were amateurs. No doubt such a concert, when the singers and players are well known, is as likely to prove successful in a pecuniary sense as if they were professionals. Amateur performances are now all the vogue, and the rank and fashion of Canterbury seem to have been impressed by this prevalent feeling. The concert commenced instrumentally, with the slow movement and finale from Mendelssohn's trio in C minor, for pianoforte, violin and violoncello, played by Mr. Mann, Mr. Palmer and Herr Lidel. The other instrumental pieces were solo for the violin by Mr. Palmer, ditto for the pianoforte by Mr. Mann, and ditto for the violoncello by Herr Lidel. Mr. Palmer is not a bad stick, and Mr. Mann has a fluent finger, but Herr Lidel professionally vanquished and had an encore. Miss Eleanor Armstrong was liked immensely. She had an enthusiastic encore in "Robert, toi que j'aime," and a second encore, hardly less enthusiastic in "The Nightingale's trill," which she trilled charmingly. Mr. Bentham, who has a very nice tenor voice and sings somewhat after the sweet manner of Mr. Hohler, was encored in Fernando's air "Spirto gentil" from the *Favorita*, and the audience wanted it a third time. Mr. Bentham was also encored in Mr. F. Clay's song "The Shades of Evening." The concert concluded with the "Spinning-wheel," quartet from *Martha*, sung by Miss Eleanor Armstrong, Mrs. R., Mr. Bentham and Major McCreagh.

DUSSELDORF.—The Forty-third Musical Festival of the Lower Rhine will be celebrated, in the new Hall, on the 20th, 21st, and 22nd May. The programme will be thus constituted: First day.—Overture: "Zur Weihe des Hauses," Beethoven; *The Messiah*, Handel. Second and third day.—Scenes from Gluck's *Armide*; Beethoven's *Eroica*; Cantata for Double Chorus, with Organ Accompaniment, J. S. Bach; music to *Athalie*, Mendelssohn; A minor Concerto for Pianoforte and Orchestra, Robert Schumann; *Pfingsten (Whitsuntide)*, a vocal composition, Ferdinand Hiller; Overtures, J. Rietz, and J. Tausch; and solo pieces. The gentleman and ladies who take part in the Festival are Mad. Jenny Lind-Goldschmidt, Mad. Parepa, Mad. Clara Schumann, Madlle. von Edelsberg, Herren Otto Goldschmidt; Julius Tausch; Stockhausen; Weber; van Eyken; Auer; de Swert; and Dr. Gunz. The great organ in the new Hall has fifty-three stops (with two thousand and sixty-four pipes) and is from the factory of Johann Frederick Schulze's Sons, Paulinzelle.

PORCUPINE WIT.

To D. Peters, Esq.

Sir,—I send you the latest specimen of Porcupine wit, gathered from the latest issue of the *Liverpool Porcupine*. Pray frame it.

MR. MELLON WILL REPLY.

We see, from the programme to the last Philharmonic Concert, that Mr. Mellon has made an overture to *Romulus*. Will Mr. Mellon kindly inform us if *Romulus* has answered?

Which reminds me of the old rhyme:—

There was an old Liverpool Porcupine,
Who said to some fools, "If for work you pine,
"Just each take a quill,
"And my sheet with trash fill;
"I'm a foolish and drivelling old Porcupine!"

Being at Liverpool on a private diplomatic mission from Bismarck to Mr. Jeremiah Jones of this town (who has left), and hearing that Mr. Ap'Mutton has for the moment suspended the further issue of *Muttoniana*, and Bismarck having a bet with the King, which only he (Ap'M.), or Dr. Shoe, (who is absent,) can decide, I thought this scrap of news might not be unwelcome, and meanwhile am yours to command,

A. LONGEARS.

P.S.—I return to Schloss Esel to-morrow, Bismarck being anxious about his bet with the King, which the King thinks might, in case of failure in England, and should the war not break out suddenly (which it wont), be satisfactorily decided by Herr Bock of the N. B. Mk. Zng.—A. L.

Liverpool, Five Stones Inn, Bold Street, April 25.

MUSIC, &c., RECEIVED FOR REVIEW.

"Anecdotes and Stories," in French, by MARIOT DE BEAUVOISIN.
METZLER & Co.—"Kalembi," fantasia, by CHARLES SALAMAN.

Advertisements.

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MISS ELLEN BLISS (Pianiste), Pupil of Mr. Benedict, All communications to be addressed to her, care of Messrs. DUNCAN DAVIDSON & Co., 244, Regent Street.

MDLLE. LINAS MARTORELLI.

MDLLE. LINAS MARTORELLI begs to announce that her Grand Evening Concert will take place at the Hanover Square Rooms, on May 24th. Further particulars will be duly announced. All communications to be addressed to her, care of Messrs. DUNCAN DAVIDSON & Co., Foreign Music Warehouse, 244, Regent Street.

MR. EMILE BERGER.

MR. EMILE BERGER begs to announce to his friends and Pupils that, after having completed his engagements in Scotland, he will return to London, for the season, on the 16th of May. All communications, relative to Pianoforte Lessons, Concerts, Soirées, &c., may be addressed to him, at Messrs. DUNCAN DAVIDSON & Co.'s, 244, Regent Street, London.—Glasgow, March 31st, 1866.

MR. HANDEL GEAR.

MR. HANDEL GEAR, Professor of Singing, begs to announce that he is in Town for the season.—Address, 32, Upper Seymour Street, Portman Square, W.

MISS BERRY GREENING.

MISS BERRY GREENING (who has been hitherto known to the public as Miss Berry, only) requests that all communications relative to lessons or engagements, either in town or in the provinces, be addressed to her, care of Messrs. DUNCAN DAVIDSON, 244, Regent Street, London, W.

THE PAGANINI REDIVIVUS.

ALL Letters for Concerts, Soirées, &c., &c., must be addressed to HENRY ADAMS, Esq., (Sole Agent) 10, Hemmings Row, St. Martin's Lane, where they will receive prompt attention.

MR. CHARLES ADAMS

HAVING accepted an Engagement as first principal Tenor at the King's Theatre, Berlin, until the 1st May next, all letters respecting engagements in the United Kingdom, for Operas, Concerts, and Oratorios, after that date are to be addressed to Mr. MARTIN CAWOOD, 37, Mornington Road, Regent's Park, N.W.

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